# WOMEN COMPOSERS

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# WOMEN COMPOSERS

## A Biographical Handbook of Woman's Work in Music

COMPILED BY

OTTO EBEL
AUTHOR OF: "HERMAN'S HANDBOOK OF MUSIC"; "The METRONOME AND ITS USE." . . . . . .

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# What Has Woman Accomplished in Music?

This question, frequently asked in a pessimistic way, the following pages will attempt to answer.

Woman has accomplished comparatively more in the field of music than is generally known, though nature, so far, has not produced a woman composer whose compositions will compare with the works of the great masters. But let us ask, how many of the numerous composers of the sterner sex have proven themselves real Titans of music? Few indeed, these come only in a cycle of years.

Why then have women been less numerous in a field where one would think their natural inclinations would lead them?

The principal reason, I believe, has been the fact that women have only recently entered seriously this field of art, while man has for centuries developed his intellect and emotion in such a direction.

We must consider, that scarcely fifty years ago, music, with *very few* exceptions, was never seriously attempted as a study by women; not from any disinclination for or want of capacity to understand the science, but because the subjects of harmony and counterpoint, had hitherto been considered outside the province of women's education, and the acquirement of such knowledge, other than as a pastime, would have been regarded as a mental aberration.

It is only within the last 10—15 years that the prejudice which excluded women from studying the violin, cello and other stringed and wind instruments has been overcome. Previous to 1876 no female students of the violin were admitted at the High School, London.

For a long time women were not permitted to compete for prizes or receive diplomas at European Conservatories and Colleges. When Elizabeth Sterling pre-

sented her beautiful CXXX Psalm for five voices and orchestra to Oxford for the degree of Mus. Bac., the degree, although the work was accepted, and its merit acknowledged, could not be given—*for want of power to confer the same upon a woman.*

Is it then to be wondered at that women's work in music has shown comparatively small results? If practice not only improves, but increases capacity, and opportunity makes while it also develops the musician, what opportunities have woman had of becoming musicians from the time of Palestrina to the middle of the 19th century?

They were taught music as a pastime, and then only in its most primitive form, their musical studies seldom advancing beyond playing the lute and kindred instruments. They had no incentives to composition, the church even discouraging women, throughout mediaeval times, and by actual prohibition in the 16th century, to take any active musical part in its service.

Not many years have passed, when to be told that a composition was the work of a woman, was equivalent to its condemnation beforehand.

The scarcity of women's work in music in the past is therefor not owing to their inability to grasp and apply the science, but it may rather be attributed to prejudice and the rules of fashion and custom, which so long debarred her from entering this field of useful and profitable work and study.

That such prejudice against women's work must have tended to depress and discourage, is certain, and is best shown by the fact of many women composers concealing their identity under male noms-de-plume on the title pages of their compositions.

Augusta Holmes published works as "Herman Zenta", Mme. de Grandval used several (Clement Valgrand, etc), Mme. La Hye signed as "Leon St. Amans",

Mrs. John Macfarren as "Jules Brissac", Mrs. Roeckel as "Jules de Sivrai", and so forth.

Others again published their names on their works with only the initials of their Christian names prefixed, like Farrenc, Chaminade (in her earlier works), Lebeau, Ethel M. Smyth (Mass in D) and many others, even to the present day.

It must therefor be considered a great point gained, that it is no longer looked upon as an eccentricity for women to compose. The advance of their work in music is becoming more and more creditable from year to year. To-day, where opportunity is offered in all fields, they are demonstrating their ability in many directions, in music particularly.

And why not? They are eminently fitted physically and intellectually to follow music both as a study and an accomplishment. The emotional element is very strong in women—stronger perhaps than in men, and this force is a desideratum when considered in its relation to music.

If, therefor, we are to admit the well-accepted scientific laws of evolution, it is likely that the new century may produce as great musical composers among women as it has in the past among men.

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In compiling this work I have tried to make the same as complete as possible, hence names have been included, which may seem to have but slight claim to recognition, but in order to make the work as representative as possible, no composer, however slight her claim to fame may have been, has been overlooked. Omissions, no doubt, will be found, but these have been unintentional, and the author will gratefully acknowledge all corrections and information.

In order to give a complete outline of Woman's Work in Music, writers and works of musical literature have been included.

As an illustration of woman's work in music, the following statistics may be of interest :

### Composers of Symphonies and other Important Orchestral Works.

Andree, Backer-Gründahl, Beach, Chamberlayne, Chaminade, Davies, Farrenc, Grandval, Greene, Holmes, Haendel de Cronenthal, Hundt, Horrocks, Korn, Lang, Lebeau, Marie of Saxe-Gotha, Marshall, Martinez, Maury, Mayer, Moody, Prescott, A. M. Smith, Stollwerk, Swepstone, Tyrell, Wurm.

### OPERAS.

Agnesi, Asperi, Beaumesnil, Bertin, Caccini, Casella, Correr, Ferrari, Folville, Gail, Goetze, Grandval, Guenin, Guerre, Henn, Haendel de Cronenthal, Heritte-Viardot, Holmes, Laguerre, Loder, Maistre, Morison, Paradise, Perriere-Pilte, Seneke, Skinners, Smyth, Sourget, Uccelli, Walter.

### OPERETTAS.

Amalia of Saxony, Bottini, Bronsart, Candeille, Carmichael, Caroline, Dell'Aqua, Gabriel, Galloni, Gray, Gretry, Harraden, Harrison, Jacques, Kinkel, La Hye, Louis, Marshall, Morgan, Muller-Gallenhofer, Munktel, Puget, Sainte Croix, Simon-Candeille, Temple, Viardot-Garcia, Wuiet, Young.

### MASSES, REQUIEMS, ETC.

Beach, Bottini, Bruckenthal, Callegari, Carmichael, Derheimer, Grandval, Guerre, Henn, La Hye, Leonardo, Maistre, Martinez, Neuville, Nunn, Pessiak, Smyth, White.

### ORATORIOS.

Bartholomew, Boyce, Carissan, Ellicott, Grandval, Linwood, Martines, Mundella.

## CHAMBER MUSIC.

Andree, Benfey, Blahetka, Bright, Candeille, Chamberlayne, Chaminade, Ellicott, Farrenc, Grandval, Haenel, Hendrich Merta, Hensel, Heritte-Viardot, Horrocks, Hood, Japha, Kanzler, Kern, Kralik, Lang, Lebeau, Liebmann, Loder, Mayer, Moody, Mueller-Gallenhofer, Orger, Paradies, Prescott, Rogers, Sanders, Santa Coloma, Schumann, Sirmen, Sourget, Swepstone, Taite, Van Buren.

## CANTATAS, AND OTHER LARGE CHORAL WORKS.

Amersford-Dyck, Anna Amalia, Andree, Barker, Bartholomew, Beach, Becker, Bottini, Bruckenthal, Cozzolani, Delaval, Ellicott, Ferrari, Gabriel, Grandval, Guerre, Guest, Harraden, Hartland, Heale, Heritte-Viardot, Holland, Holmes, Horrocks, Lago, Lebeau, Mariani, Marshall, Mayer, Meyer, Paradise, Patterson, Plitt, Prescott, Robert-Mazel, Saint-Didier, Sainton Dolby, A. M. Smith, Stirling, Swepstone, Taylor, Vigny, Zimmermann.

## VIOLIN AND PIANO.

Beach, Blahetka, Bright, Bronsart, Bruckenthal, Candeille, Careno, Chamberlayne, Chaminade, Cianchettini, Clement, Davies, Ellicott, Erdmansdörfer, Farrenc, Folville, Grandval, Gyde, Harraden, Heale, Holmberg, Hood, Hundt, Horrocks, Kalkhöf, Kletzinsky, Lawrence, Lebeau, Lebrun, Liebmann, Loder, Macironi, Maier, Mayer, Molique, Neuville, O'Key, Oliver, Parke, Pittman, Rogers, Sanders, Sirmen, Swepstone, Taylor, Troup, Valentine, Wurm, Zimmermann.

## CELLO AND PIANO.

Blahetka, Bronsart, Bruckenthal, Chaminade, Creti, Danziger, Heinke, Haenel, Horrocks, Lieb-

mann, Mayer, Orger, Rogers, Seipt, Swepstone, White, Wurm, Zimmermann.

### FLUTE AND PIANO.

Blahetka, Bright, Farenc, Creti, Grandval.

### CLARINETTE AND PIANO.

Krähmer, Marshall, A. M. Smith.

### HORN AND PIANO.

Chazal, La Hye.

### CONCERTOS, ETC., WITH ORCHESTRAL ACCOMP.

Backer-Gröndahl, Beach, Blahetka, Borton, Bottini, Bright, Bronsart, Chaminade, Cianchettini, Jael-Trautmann, Kauth, La Roche, Lebeau, Lechambre, Martinez, Orger, Parke, Prescott, Schaden, Wurm.

**Aarup** (Caia). Contemporary Swedish composer, residing in America. Writer of the songs:—Life, In explanation, To be alone, At dawn, The summer wind, etc. Also various piano compositions.

**Abrams** (Harriet). English composer and vocalist. Born 1760; died about 1825. Pupil of the celebrated Dr. Arne. Her works consist of a collection of "Scotch Airs, harmonized for three voices", published 1790, and a "Collection of Songs", which were issued 1787. A number of glees and songs were also published about this time.

**Abbott** (Jane Bingham). Composer of the songs: Just for to-day, My soul what hast thou done, etc.

**Adams** (Mrs. Crosby). American contemporary composer of piano music (Five tone sketches, Barcarolle, Tone picture, etc.).

**Adelung** (Olga). German composer and zither player. Published a number of compositions for this instrument.

**Agnesi** (Maria Teresa). Italian composer. Born at Milan, 1724, where she died about 1780. An excellent pianist and dramatic composer. Her operas, "*Sofonisbe*", "*Insubria consolata*", "*Ciro in Armenio*" and "*Nitocri*", met with decided success in various Italian cities. Agnesi is also the author of a number of cantatas and choral works, several concertos and sonatas for piano.

**Ahlefeldt** (Countess of). German composer. Born about the middle of the 18th century. An excellent pianist. Of her various compositions the grand ballet, "*Telemach und Calypso*", was printed 1794 at Leipzig.

**Aleotti** (Vittoria). Born at Argenta, Italy, about 1560. Her father was Giovanni Batist Aleotti, the celebrated architect. Her compositions consist of a number of madrigals and sacred works, of which a collection, comprising 21 of her best compositions, were published by her father at Venice, 1593. The title of this collection is "Ghirlanda dei madrigali a 4 voci."

**Alexandra Josephowna** (Grandduchess of Russia). Author of "Psalms for Soli, mixed chorus and orchestra" (performed at St. Petersburg, 1886), and other church music. Also a number of piano compositions for 4 hands (Bolers; Defile March, etc.).

**Alexandrowa** (A——?). Russian vocalist. Born at St. Petersburg, 1835. Eminent opera and concert singer, and an excellent pianist and composer of a number of songs of merit.

**Allen** (Alice Maud). Author of "Germany's famous composers."

**Allitsen** (Frances). Contemporary English composer. Has written incidental music to "*l'Interieur*," and numerous songs, the best known are:—Be my star, Before we part, Bygones, Lord is my light, Calvary, Love is a bubble, Warning, Apart for evermore, Diamonds hast thou. Also a set of "8 Songs, from poems of Heine," which are highly recommended.

**Amalia Anna** (Duchess of Saxe Weimar). Born at Brunswick, Oct. 24, 1739; died April 10, 1807. Her teachers in music were the conductors of the ducal chapel at Weimar. She composed incidental music to Goethe's melodrama of "*Erwin and Elmira*," a notice of which

is found in the journal "Teutscher Merkur" of May, 1776.

**Amalie** (Marie Friederike, Princess of Saxony, sister of King John of Saxony). Born at Dresden, Aug. 10, 1794; died there Sept. 18, 1870. Author of 14 operas, of which the following may be mentioned:—"*Il figlio perduto,*" "*Il Marchesino,*" "*La vasa di sabitata,*" "*Una donna,*" "*Le tre centuri,*" "*Die Siegesfahne,*" "*Der Kanonenschuss.*" Besides her dramatic compositions she wrote a *Stabat Mater*, and other church music.

**Amann** (Josephine). German composer. Has published a number of piano compositions (Impromtu opus 20, etc.).

**Ames** (Mrs. Henry). English composer. Author of a number of pleasing arias and part songs (Good-bye to Winter, When the rosy morn, etc.).

**Amersfoodt-Dyk** (Hermine). German composer. Is the author of the cantata "*Gottes Allgegenwart*" for soli, chorus and orchestra, published by F. Hofmeister, Leipzig.

**Anna Amalie** (Princess of Prussia, sister of Frederic the Great). Born Nov. 9, 1723; died at Berlin, March 30, 1787. Was, like her brother, a talented musician. She wrote the cantata "Der Tod Jesu." Of her compositions Kahnt (Leipzig) publishes in his organ collection the "Cecilia," a trio for the organ. Her very valuable collection of music and manuscripts she presented to the Joachimthal gymnasium at Berlin. Her teacher was Kirnberger, the eminent theorist.

**Andersen-Boker** (Orleana). Born at New York, 1831. Received a thorough musical education, her teacher being the late Professor H. Timm. She arranged in excellent style for two pianos eight hands, the first Symphony of Mendelssohn, Spohr's "Double

Symphony," and the same author's "Historical Symphony." Spohr has spoken very highly of these arrangements.

**Andrée** (Elfrida). Talented Swedish composer. Born at Wisby, 1841. Cathedral organist at Gothenburg. Wrote the cantata "*Snefried*" for soli, chorus and orchestra; a quintet for piano, two violins, viola and cello, besides various other works for orchestra, organ, voice, etc., all of which show decided talent. An organ symphony is published in Augener & Co.'s Cecilian Collection, book 43. At the International Musical Competition, held a few years ago at Brussels, she was awarded the first prize over 77 competitors. She also gained prizes for a string quintet, and for a composition for organ and military band.

**Andrews** (Mrs. John Holman, nee Jenny Constant). English composer. Born 1817; died at London, April 29, 1878. Published a set of "Two-part vocal exercises," also a number of songs, among which may be mentioned:—A legend of the Avon, Adieu, etc.; also a number of piano pieces (Nocturne, etc.).

**Andrus** (Helen Josephine). American composer and organist. Native and resident of Poughkeepsie, N. Y. Pupil of Dr. F. L. Ritter, and graduate of Vassar College School of Music, where she was awarded the degree of *Mus. Bac.* Her compositions consist of a cantata with organ and string accompaniment, several organ compositions, various piano pieces, several anthems and other church music, duets and songs.

**Appiani** (Eugenia.. Italian composer of piano music, of which Ricordi publishes the following:—Ballatta nell Rigoletto, Fantasie Profeta, Fantasie Rigoletta, Melodia di Bellini, Il Lamento della Mendicante, Scherzo, etc.

**Arago** (Mme. Victoria). French composer, who lived during the reign of King Louis Phillipe. Her *chan-*

*sous*, being of the same character as those by Clapisson, Masini, Henrion, etc., were in great favor with the public. For a number of years Meissonier of Paris published annually an "Album de Romances."

**Arkwrigt** (Mrs. Robert). English song writer, sister of Felicia Hemans, the poetess. She is the composer of a number of songs which were quite popular in their day. Among these there are:—The sailor's grave, Repentance, Treasures of the deep, The messenger birds, etc. She died 1849.

**Armstrong** (Annie). English composer of songs, of which may be mentioned:—The weaver's daughter, Just a song, True hearts, etc. Published also "*Little Lays for Little Lasses.*"

**Arnim** (Bettina von). German writer. Born at Frankfort o. M., April 4, 1785; died at Berlin, Jan. 20, 1859. Sister of the poet Clemens Brentano. Published a number of songs, besides various writings on music.

**Asbury** (Alice). American writer. Born at Quincy, Ill., 1848. Published an excellent translation of H. Mendel's biography of Meyerbeer.

**Asperi** (Ursula). Italian composer. Born at Rome, 1807. Received a thorough musical education, her teacher being Fioravanti. Of her various compositions the most important are her operas, of which "*Le Aventure di una Giornata*" (first performance 1827), and "*I Pirata*" (1843), were the most successful. During the season of 1839 she conducted successfully the orchestra at one of the minor theatres at Florence, showing great skill and aptitude for the position.

**Assandra** (Catterina). Italian composer. Born about 1580. Wrote a number of compositions, of which a "*Veni sancte Spiritus*" for two voices, is highly spoken of.

**Atherton** (Grace). Composer of songs.

**Aubigney von Engelbronner** (Nina d'). German writer. Born at Cassel, 1777; died at Bombay, India. The youngest of two sisters who were talented writers of English, German and Italian songs. Author of an excellent little work on singing: "Letters to Natalie."

**Audley** (Madame E.). French writer, and author of "Louis van Beethoven, his life and works, with numerous documents", (Paris, 1867), and "Franz Schubert, his life and works, (Paris, 1871)." Published during 1869 a series of articles on "Bellini".

**Augusta** (Marie Louise). The late Empress of Germany showed considerable musical talent, her teachers being Hummel (piano) and H. Schmidt (theory). Among her compositions may be mentioned an Overture, the music to the ballet "*Die Maskerade*", also a number of songs, and various marches, one of which has been adopted as Army March No. 102.

**Aulin** (Valborg). Danish composer. Has written a number of vocal compositions, among them three choruses, which gained first prizes at a musical contest at Copenhagen.

**Aurenhammer** (Josefa). Austrian composer and pianist. Born at Vienna, 1776, where she died 1841. Talented pianist, pupil of Mozart and Kotzeluch, and famous for her extemporising. For many years she gave annual concerts at Vienna, which were always well patronized. Mozart spoke highly of her technique. Her compositions consist of about 60 works of different character.

**Auspitz-Kolar** (Auguste). Bohemian composer. Born at Prague, 1843, and died at Vienna, Aug. 23, 1878. She was an excellent pianist, pupil of the celebrated Smetana, and of Proksch and Madame Claus-Szarvady at Paris. Her compositions consist of a number of piano pieces and songs.

**Aus der Ohe** (Adele). German contemporary pianist and composer, pupil of Liszt and Kullak. Published various vocal and instrumental compositions, among which may be named: Suites for Piano, an "Etude de Concert", and the songs:—Thistle down, After sorrow's night, I begged a kiss, etc.

**Austen** (Augusta Amherst). English composer and organist. Born at London, Aug. 2, 1827; died at Glasgow, Aug. 5, 1877. Pupil of the Royal Academy of Music. Author of a number of songs, hymn-tunes, etc.

**Aylward** (Florence). English contemporary song writer. Of her vocal compositions the following are best known:—Sweetheart's still, I wander alone, Witchery, My white roe, Day dawn, Mavourneen.

**Bach** (Constance). Contemporary English writer and composer. Born at Edgbaston, Birmingham. Translator of numerous works (Liszt's Letters, Bulow's Letters, various opera librettos, etc.); also composer of several songs.

**Bachmann** (Elise). German composer. Born at Naumburg, May 23, 1838. Studied with Prof. J. Lobe, the celebrated theorist, and received a thorough musical education. Published a considerable number of piano compositions of a light order, a melodrama "*Die Macht der Musik*", and a number of songs.

**Bachmann** (Judith). German composer and pianist, who flourished about 1790 at Vienna. Artaria published 1796 a "Sonata in D, pour le Clavecin"; also a number of Fugues for the organ. The "Wiener Jahrbücher der Tonkunst" speak of her as an exceptionally fine player.

**Baer** (Louisa). German composer of songs (op. 4, 8, etc., published at Leipzig).

**Baglioncella** (Francesca). Italian composer. Born at Perugia during the XVI. century. Author of a num-

ber of pretty madrigals and songs that were popular in their time.

**Backer-Gröndahl** (Agathe). Norwegian composer. Born at Holmestrand, Dec. 1, 1847. Her first teacher was a Miss With of Christiania, with whom she studied for two years, continuing with Otto Winter Hjelm, and in 1860 with Halfdan Kjerulf (piano) and L. M. Lindeman (theory).

In 1863 she studied with Kullak and Wuerst. During 1875 three months were spent with H. von Bulow, finishing her studies with Liszt at Weimar. In 1875 married O. A. Gröndahl, her former singing teacher, taking up her residence at Christiania, where she is considered to be one of the most influential musical authorities.

She is an honorary member of the Svendsen Quartet Society, of the Choral Institution for Sacred Music, member of the Royal Swedish Academy, and recipient of the Royal Swedish gold medal, "*Pro Literis et Artibus*".

Her works, although not numerous, are of sterling merit. Special mention must be made of a beautiful *Suite*, op. 20, which is of striking originality, the Gavotte, Minuetto and Finale skillfully written and delightfully fresh.

Another meritorious work is her *Andante* for piano and orchestra, and a *Scherzo* for orchestra, which is frequently to be found on concert programs.

Of her other works may be mentioned a set of "Etudes de Concert", op. 11, that are very pretty; Four "Skizzen", op. 19: Trois Morceaux, op. 15 (of which the "Humoresque" is a fine concert study); Allegro, Albumblatt and Impromtu, op. 35; Fantasiestucke, op. 36; 3 Etudes Hongroise, op. 38; Humoresque in G minor (favorite of Roger-Miclos), etc.

Her songs are reviewed by eminent critics as being

"of charming originality and full of poetic feeling." The piano accompaniments to all have a distinct individuality, and require a skillful player.

A number of her songs are published in album form.

**Ball** (Mrs. Ida W.) American composer. Born in Dallas Co., Ala., 1851, and educated at Judson Female Institute, Marion, Ala. An excellent pianist, and author of a number of vocal and instrumental compositions.

**Badarczewska** (Thekla). Polish composer. Born at Warsaw, 1838, where she died 1862. Author of a number of light melodious piano pieces, several, like "Maiden's Prayer", attaining a remarkable large sale.

**Bajon** (real name Louis). Polish writer of the XVIII. century. Published a number of vocal and instrumental compositions.

**Bariona** (Madelka S.). German composer, who lived during the XVI. century. The Royal Library at Munich contains of her works the collection: "*Septem Psalmi poenitentiales 5 vocum*", which was engraved and published at Altdorf, 1586.

**Barker** (Laura Wilson). English contemporary composer of songs, of which the following deserve mention:— To daffodils, Home of my youth, The miller's daughter, etc.

Of her more important works may be mentioned a Sonata for violin and piano (1860); music to "*As you like it*" (1880), and the cantata "*Enone*".

In colaboration with her husband Tom Taylor, she has published "*Ballads and Songs of Brittany*" (London, 1865).

**Barnard** (Mrs. Charles). English song writer. Born 1834; died at Dover, Jan. 30, 1869.

This lady, best known by her adopted author's name of "*Claribel*", was the writer of numerous

pleasing ballads, many of which attained an extraordinary popularity, songs like "We'ed better bide a wee", and "Come back to Erin" being known all over the world.

Although laying no claim to be considered works of art, Claribel's songs by their pretty melodies and their illustrations of homely events deservedly met popular favor.

**Barnes** (Bertha L.). Composer of piano music (op. 2 Träumerei, op. 3 The Arago, op. 4 Pensee Fugitive, op. 5 Tyrolienne, etc.).

**Barnett** (Emma). English contemporary pianist and composer. Born in London. Made her debut at the Crystal Palace Saturday concerts, Feb. 28, 1874, playing Beethoven's piano concerto in G. Her own compositions are chiefly for the pianoforte, but include a few songs.

**Baroni-Cavalcabo** (Julie von). Polish composer. Born at Lemberg, Oct. 16, 1813; died at Graz, Styria, July 3, 1887. She was a brilliant pianist, her teacher being a son of the great Wolfgang Mozart, W. A. Mozart, Jr., a very able musician and teacher.

Schumann had a very high opinion of Baroni-Cavalcabo's musical attainments, and dedicated to her his "*Humoreske*" op. 20. Several of her works he reviewed very favorably in "*Music and Musicians*". Of her "Second Caprice" op. 12, he speaks as "being full of life, vivacity, fresh and rhythmical throughout, and with delicate workmanship".

Her fantasie "Adieu et le Retour" op. 25, Schumann reviews as being a work in which the two movements are "highly original, characteristic, and scarcely offering a weak point for attack".

Her compositions consist of the following piano works:

Opus 1. Caprice in F minor; op. 3, Sonata in E;

op. 4 Fantasie in G minor; op. 5 Introduction and Rondeau; op. 8 Allegro di Bravura; op. 12 Second Caprice; op. 18 Third Caprice; op. 19 Fantasie in G; op. 25 Adieu et le Retour; op. 26 Au bord du Lac (very charming); op. 27 Nocturne; etc.

Her vocal compositions are as follows:—Op. 6 Grabesrose; op. 9 Lebe wohl; op. 11 Der Ungenannten; op. 13 Reiterlied; op. 17 Es segelt auf Silberwogen; op. 20 Abschied; op. 22 Warum; etc.

Schumann speaks of these as being "Almost the best that have lately appeared in the imperial city (Vienna), though others may be more popular there".

**Bartalotti** (Signora). Italian composer. Published 1764 the ballet music to the opera "*Dario*".

**Bartholomew** (Ann Sheppard, nee Mounsey). English composer, organist and pianist. Born at London, April 17, 1811; died in London, June 24, 1891. Pupil of Logier, under whose tuition she made such rapid progress, that Spohr in his autobiographie makes mention of her remarkable precocity (1820).

During 1843 she gave a series of classical sacred concerts at London, for one of which Mendelssohn wrote his celebrated "Hear my Prayer".

In 1855 she composed the oratorio of "*The Nativity*", which was successfully performed in the same year under the direction of Mr. Hullah at St. Martin's Hall, London.

Other works are: Sacred cantata, "*Supplication and Thanksgiving*", dedicated to H.R.H. the Princess of Wales (1864); "*The Young Vocalist*", arranged from classical authors (1867); "*Hymns of Prayer and Praise*"; "*Holy Thoughts*", arranged as juvenile sacred songs (1875); "34 Original Tunes and Hymns" (1883); etc.

Also a number of well written part songs, among which may be mentioned six four-part songs, op. 37.

Of her numerous songs space permits only the mentioning of :—When day has fled, The bridesmaid, The warrior's love, The wedding day, Lady mine, Questions, etc. A setting of six songs, by Shakespeare, Poe, etc., was published at London, 1882.

**Barth** (Elise). Bohemian composer and talented pianist. Born at Prague about 1800, where she received an excellent musical education from the celebrated Dyonys Weber. Published a number of piano compositions.

**Bate** (Mrs. J. D.). English musician. Compiler of "The North India Tune Book, containing Bhajans and Ghazals, with native tunes", London, 1886.

**Batta** (Clementine). German composer. A "Melodie Religeuse" for voice, piano, cello and organ is published at Mayence.

**Baudissin** (Sofie, Countess of). German composer, residing at Dresden. An excellent pianist, pupil of Pixis and Henselt.

Of her various compositions the following are printed: "Variations", for two pianos four hands; a set of songs with cello obligato, numbered opus 4, 5 and 6; three etudes for piano (A, C and G); valse brillante; six songs without words; three nocturnes; characteristic pieces, opus 11; etc.

**Bauer** (Catharina). German composer. Born 1785 at Wurzburg. Published twelve Variations pour le Clavecin, Offenbach, 1798; op. 2 twelve Variations on "Lieschen nur wollte"; op. 3 twelve Variations; etc.

**Bauer** (Charlotte). German composer. Compositions consist of:—Op. 4 six morceaux; op. 5 three songs; op. 6 three songs; op. 7 three songs; op. 15 six songs; op. 16 six children's songs; op. 20 five songs; op. 22 three piano pieces; op. 24 six piano pieces; etc.

**Baum** (Katharine). German composer of songs (op. 3 two songs from Scheffel's "Trompeter"; op. 6 four songs; op. 7 two songs; op. 9 ballade; etc.

**Bawr** (Alexandra Sofia, Comtesse de) daughter of the Count Youry de Champ-Grand. Born at Stuttgart, Germany, 1776. Settled while quite young with her parents at Paris, where she received a thorough musical education, her principal teachers being Gretry in composition, and Boieldieu, Ellevion and Garat in singing. She is the author of a large number of "Romances" that attained great popularity during the period of the French revolution.

Pessard of Paris published in 1823 her recollections, "*Mes Souvenirs*", which contains much valuable information as to Gretry and other celebrated contemporary artists. She died at Paris, Dec. 31, 1860. Didier, Paris, published in 1861 a biography by Mme. Elise Gagne: "*Madame de Bawr, étude biographique sur sa vie et ses ouvrages*".

**Bayer** (Mademoiselle A.). Austrian composer. Lived about 1795 at Vienna, where a number of her songs and piano pieces were published.

**Beach** (Mrs. H. H. A., maiden name Amy Marcy Cheney), who must be ranked, without doubt, as the foremost American woman composer, was born at Henniker, N. H., Sept. 5, 1867.

Her early studies in music were encouraged and directed by her talented mother. In answer to an inquiry as to her teachers, Mrs. Beach wrote as follows: "My instruction in orchestration, composition, counterpoint and fugue has been acquired alone, without teacher, through the faithful study of standard treatises on counterpoint, fugue and other departments of musical theory, as well as the works of Berlioz and Gevaert on orchestration, which I have translated from the original. In addition, the analy-

sis, practical and theoretical, of the orchestral scores and other works of the great masters, both at home and in the concert room. My teachers in piano and harmony have been my mother and Messrs. Perabo, Hill and Baermann."

Mrs. Beach has essayed various forms of composition which few composers attempt; for instance, the Mass in E flat, written for soli, chorus, orchestra and organ, to which she devoted three years work.

It received its first representation by the famous Handel and Haydn Society of Boston, Feb. 7, 1892, and was received with favor by the most conservative critics, who pronounced it as: "A noble work; characteristically in the style of the ablest Masters, and replete with beauty, symmetry, harmony, contrapuntal art, and scholarly freedom. Chief among its merits is its absolute individuality. Imbued with the spirit of the best masters, the author has not copied or imitated any, her melodic forms are her own".

The Mass consists of ten parts, which are treated with skillful discrimination and with the most sensitive appreciation of the demands of their texts. There are many beautiful passages in the choral numbers, and many of the themes are strong, vigorous and well adapted for large effects, the "*Credo*", for soprano and chorus, for instance, being specially good, the orchestration of this number being one of the best in the whole Mass.

A very meritorious work is her "*Jubilate*", written for the Dedication of the Woman's Building at the Chicago World's Fair. The ending of this work is well worked out.

Her last orchestral work of importance is her Symphony in E minor, op. 32, surnamed the "*Gaelic*". This work, which received its first performance by the Boston Symphony Orchestra, 1896, is of decided

worth. It never falls into triviality, but is steadily high-reaching, dignified and virile, and of an able musicianship that is beyond all question.

The work consists of four movements, the first in 6-8 time "*Allegro con fuoco*" in E minor, opens pianissimo, with a tremulous chromatic passage in the strings, which goes on gradually increasing in force and fullness of scoring until it reaches the fortissimo of the full orchestra. The second movement opens with a graceful melody, *alla Siciliana*, in F major 12-8 time, in which the characteristic rhythm and tranquil, flowing grace of the Siciliano are strongly marked. Then follows a brisk tricksy scherzo movement, "*Allegro vivace*" in F major, 2-4 time, through which the first theme breaks with delightful results every now and then, until the first theme returns in its original form, to be more elaborately treated. The entire second movement is a little masterpiece in its way in sentiment and orchestration, the best of the entire work. The third movement, "*Lento con molto expressione*" in E minor, is in 6-4 time, and the fourth "*Allegro molto*" in E minor, which opens with immense vigor, is in 2-2 time.

The entire work is of decided worth, creditable alike to the ambition, the knowledge and the skill of the composer, and a work that entitles her to rank prominently at the head of her sex.

Of her works for violin, the most important is a Sonata op. 34, which contains some pleasing themes, especially the chief one in the "Allegro moderato". The musical workmanship in the "Allegro con fuoco" is particularly good and makes it the best of the four movements. The chief part in this work, which is a trifle long, is really given to the piano, but there are some good passages for the violin, well written for the instrument.

Her principal piano compositions consist of:—Op. 6 Ballad in D♭; op. 3 Cadenza to Beethoven's C minor Concerto; op. 4 Valse Caprice; op. 15 Four Sketches, No. I In Autumn, II Phantoms, III Dreaming; IV Fireflies; op. 22 Bal Masque; op. 28 No. 1 Barcarolle, II Menuet Italien, III Danse des Fleurs. A piano concerto in C sharp minor op. 45, has just been published by Arthur P. Schmidt.

Of her vocal compositions, several choral works deserve mention, viz:—"Rose of Avontown", cantata for female voices, and "Minstrel and the King", cantata for male chorus and orchestra.

Her songs, a number of which are published in album form, are all well written, the most pretentious one being the Recitative and Aria "Wandering Clouds", op. 18, for contralto voice with orchestra accompaniment.

A list of her best known songs is as follows:—Ecstasy, Secret, Sweetheart sigh no more, Fairy lullaby, Thy beauty, Dearie, Scottisch cradle song, Years at the spring, Love but a day, Wouldn't that be queer, Elle et moi, Mistress mine, Spring, Blackbird, Hymn of trust (violin oblig.), My love is like, etc. Also several vocal duets.

**Beatrice** (Princess of Battenberg), is the author of a number of tuneful songs, among which may be mentioned:—The Sunny month of May, Blue-eyed maiden, Green cavaliers song, Retrospection, etc. Also a March for orchestra and some Church Responses.

**Beaumesnil** (Henrietta Adelaide Villard de), French singer and dramatic composer, was born at Paris, Aug. 31, 1738, where she died 1813. Received an excellent musical education, and being possessed of a beautiful voice, became one of the foremost stars of the Grand Opera, Paris, with which she was connected

from 1760-74. About 1778 her voice beginning to fail, she attempted composition, and as her efforts met with considerable success, devoted her whole time to dramatic composition.

Her most popular operas were: "*Les Saturnales*" (performed at the Grand Opera, 1786), "*Anacreon*", "*Les fetes greques et romaines*", "*Les legislatrices*" (written for the Theatre de Montagne, 1786), "*Plaire, c'est commander*" (a comic opera), etc.

She had the honor of being the second woman composer who had her works performed at the Grand Opera, Paris.

**Becker** (Ida). German composer, pupil of Friedrich Kiel and Albert Becker. Her compositions consist of "Drei Balladen," for Bariton; a set of children songs "Lieder aus der Maehrchenwelt; op. 6 Kleine Bilder, etc. Her children songs are perfect little gems, and are highly recommended by Prof. Kiel, who insisted on their publication when the manuscript was shown him.

A cantata "*Die heilige Nacht*" for chorus and soli voices, has been frequently performed.

**Behr** (Louise). German composer. Has published:—Op. 2 Terzetto with piano accompaniment; a "Hunter's Song" for mixed chorus, and a number of songs.

**Belleville-Oury** (Emilie). German composer. Born at Munich, 1808, where she died July 23, 1880. A pianist of great ability, pupil of Czerny. Her playing was distinguished by brilliancy and spirit; Schumann in "Music and Musicians" draws the following comparison between Madame Belleville-Oury and Clara Schumann:—"They should not be compared, they are different mistresses of different schools. The playing of Madame B. is technically the finer of the two; Clara's is more impassionate. The tone of Madame B. flatters, but does not penetrate beyond the

ear; that of Clara reaches the heart. Madame Belleville is a poetess, Clara is poetry itself."

Her compositions, of which more than 200 appear in print, consist chiefly of transcriptions, fantasies, etc., among those most popular being her brilliant arrangement of Scotch airs "Souvenir d'Edinbourg", which attained a great success in Great Britain; also her Fantasie on the opera "l'Africaine".

Among her other compositions may be mentioned "La Chasse de Compiegne", "Plaintes de l'Absence", "Marche Ecossaise", "Valse brillante", "Nocturne", etc.

**Benfey-Schuppe** (Anna). German composer, born at Landeck. She has written an Overture to Goethe's "*Goetz v. Berlichingen*"; incidental music to "*Romeo and Juliette*", and "*Phillipine Welser*" (played at Dresden, Breslau, Coburg, etc.). Also several compositions for chamber music, etc.

**Bernard** (Vincenzia). German composer. Born 1840 in the small village Krischanovitz, Moravia, where her father was village teacher and organist, and from whom she received her first musical tuition. While not quite 15 years old her father died, and she was obliged to support herself as an organist and music teacher at Austerlitz. She is considered one of the most successful teachers at Brunn, Austria. Her many years experience and her method are contained in her "Hilfsbuch für den Klavierunterricht", which has passed through several editions.

**Bernard** (Caroline Richings), the celebrated American singer, is the author of many vocal gems, of which "O Word of God Incarnate" is probably best known.

**Bernouilly** (Agnes). German composer, born at Berlin, 1825, pupil of Carl Bohmer. A number of her orchestral compositions have been frequently played by the Saro orchestra and others. Her works, consisting of

songs, etudes, scherzi, and various piano pieces, are highly spoken of.

**Bertin** (Louise Angelique). French composer, pianist and poetess. Born near Paris, Feb. 15, 1805, and died April 26, 1877. Author of a number of operas, of which "*Le Loup Garou*" (Paris, 1827), and "*Faust*" (Paris, 1831), were the most successful. Other operas are "*Esmeralda*" (performed at Paris and Munich), and "*Guy Mannering*".

Among her most important works are a number of string quartets, a trio for piano, cello and violin, and a number of choruses.

Of her songs the following deserve mention :—Le Matelot, la Fleur, la Mule, la Chasse, le Soir, etc.

Her collection of poetry "*les Glanes*", published at Paris, 1842, was awarded a prize by the French Academy.

**Bertini** (Natale). Italian composer of piano compositions (Andante, Caprice, Souvenir d'Odessa, Danse Indienne, etc.).

**Bertinotti** (Teresa), called "*l'angelo del Canto*", a celebrated Italian singer, born at Savigliano, 1780. Received her first musical education from the celebrated teacher La Barbiera, Naples. She is the author of a number of pleasing arias and songs. Died at Bologna, 1852.

**Biehler** (Ludmilla). German composer. Author of a number of piano pieces (op. 19 Serenade, op. 20 Letzte Rose, etc.).

**Bigot** (Marie, nee Kiene). French composer and pianist. Born at Colmar, Alsace, 1786; died at Paris, Sept. 16, 1820. Married 1804 to M. Bigot, librarian to Count Rasoumowsky, in whose service they went to Vienna, where they made the acquaintance of Haydn and Beethoven, both of whom Mme. Bigot enchanted by her rendering of their music, and by her pleasant,

sympathetic manner and interesting conversation. Her faculty for reading at sight is said to have been wonderful, and when Beethoven showed her his manuscript of the Sonata appassionata, she played it for him in a marvelous manner to the great delight of the author. Beethoven, after the work had been printed, presented her with the autograph copy as a homage to her wonderful *a vista* reading. This valuable souvenir of the great master was carefully preserved by her until her early death in 1820. The autograph remained for many years in her husband's possession, and at length was bequeathed by him to the library of the Paris Conservatory of Music. Leaving Vienna 1809, she settled at Paris, where she soon became one of the centres of musical life, and was the first to introduce Beethoven's compositions to a Parisian public.

Cherubini, Auber, Baillot and other celebrities were constant visitors at her salon.

Reverses forcing her to adopt teaching for a living, she soon acquired a large class of pupils, among them being Mendelssohn during his first sojourn at Paris. He refers to her in a letter of Dec. 20, 1831, and the warmth of his attachment to her family may be seen from another letter of Feb. 24, 1838.

Of her compositions, consisting chiefly of piano works, a number have appeared in print at Vienna and Paris.

**Binfield** (Hannah R.). English composer. Born at Reading, 1816; died in Reading, May 2, 1887. She was a talented organist, harpist and teacher, who has published a number of compositions for these instruments.

**Bisset** (Elizabeth Anne). English composer and harpist. Born at London, 1800; date of death unknown. Of her best known harp compositions may be men-

tioned :—Fantasie brilliant (1840), The Sailor's Adieu (1842), Ballade, etc.

**Black** (Jennie Prince). American contemporary composer of songs. The following appear in print :—In May, Regrets, A song of love, Cynthia, Slumber song, Misgiving, etc.

**Blahetka** (Leopoldine). Austrian pianist and one of the most prolific woman composers, was born at Guntramsdorf, near Vienna, Nov. 15, 1811.

Her first teacher was her mother, with whom she made such rapid progress that, by the advice of Beethoven, she was placed at the age of five years with Joseph Czerny for education as a musician. Her remarkable talent enabled her, while scarcely twelve years old, to play in public at Vienna a set of Variations with orchestral accompaniment of her own, receiving great credit for her work.

Later on she received instruction from Kalkbrenner and Moscheles, and studied harmony with Sechter.

She made frequent concert tours, meeting with universal success. Schumann testifies most flatteringly in regard to her excellent playing, in his "Gesammelte Schriften," vol. II., page 45.

Mention is made of her and her compositions in numerous biographical works, such as Grove, Mendel, Riemann, Fetis, Paul, Baptie, Bernsdorf, Gassner, Pauer, Schuberth, Weitzmann, etc.

In 1840 she removed to Boulogne for her health, where she soon became very popular and successful as a teacher, highly esteemed f r her excellent and amiable character. She died there Jan. 17, 1887.

Her compositions are quite numerous and pretentious, and consist of :—Op. 2 and 26 Variations for string quartet and piano ; op. 43 and 44 Piano quartets ; op. 5 Trio for violin, cello and piano ; op. 14 and 15 Sonatas for violin and piano ; op. 9 Grand Polon-

aise for cello and piano; op. 10 Variations for violin and piano; op. 11 Var's concertante, cello and piano; op. 18, 20 and 29 Piano solos with string accompaniment; op. 25 Concerto for piano and orchestra; op. 38 "Souvenir d'Angleterre", piano solo with orchestra; op. 4 and 28 Var's brillante for piano with orchestra; op. 39 Var's in D for flute and piano; op. 47 Grand Duo, piano four hands; also a number of pianos solos (op. 13, 19. 33, 37, 48, etc.) and various vocal duets and songs.

An operetta "*Die Raeuber und die Saenger*" was successfully performed at Vienna, 1830.

**Blasis** (Teresa de). Italian composer, member of a very musical Neapolitan family, her father and brother both being composers of note. She published a number of sonatas, variations and other works for the piano. Died at Florence, April 20, 1868.

**Blauhuth** (Jenny). German composer, born at Leipzig April 30, 1862. Pupil of Reinecke and Rust. Held a professorship for a number of years at the Karlsruhe Conservatory. Her piano works, although few, show great originality, among them being a pretty "Serenata," and "Lied ohne Worte".

**Bleitner** (Rosa). Bohemian composer, teacher of singing at the Prague Conservatory of Music, and author of vocal and instrumental music. Among her compositions may be named a series of songs, numbered opus 32, 33 and 34, published at Prague; also a very impressive Funeral March, op. 36.

**Bliss** (see Lindsay).

**Bochkoltz-Falconi** (Anna). German vocal teacher and singer. Born at Frankfurt a. M. 1820; died Paris, Dec. 24, 1879. Published a number of songs (Geisterstimmen, Frühlingsverkündung, etc.), and a set of vocal studies. Among her prominent pupils may be mentioned Mad. Peschka-Leutner.

**Boerner-Sandrini** (Marie). German composer, daughter of L. Sandrini, the celebrated soprano. Talented pianist and vocal teacher, whose compositions consist of a number of songs, among which may be mentioned a pretty Ave Maria for alto and piano.

**Borton** (Alice). English contemporary composer. The following songs are published:—Binding sheaves, Hark! how merrily birds, Oh! how blest, etc. Also an "Andante and Rondo" for piano and orchestra, Suite in the olden style, and other piano compositions.

**Boesenhoenig** (Josepha). Austrian composer and pianist. Lived at Vienna during the last century, where she received her musical education from such masters as Mozart, Kozeluch and Richter. Published quite a number of piano pieces.

**Bond** (Mrs. Carrie Jacobs). American composer and writer. Has published in album form: "Seven Songs", "Eleven Small Songs", "Four Songs", "Some Little Songs", various piano pieces, also "Short Stories in Verse".

**Bost** (Louise). German writer, born at Wurzburg, 1810. Published the work "*Caecilia, Betrachtungen über Kunst und Musik*", Wurzburg, 1839.

**Botiano** (Helene von). German musician. Writer of various piano pieces, published at Bremen (op. 5, 6, 21, etc.).

**Bottini** (Marianne Andreozzi, Marquise de). Italian composer. Born at Lucca Nov. 7, 1802; died there Jan. 24, 1858. Showed great talent in her youth, and received an excellent musical education, her teacher being Domenico Quilici. She has written numerous meritorious compositions of various character, among them the opera "*Elena e Gerardo*", a "*Requiem*" for chorus and orchestra, a "*Stabat Mater*" for three voices, a "*Magnificat*" for four voices and orchestra, the cantata "*St. Cecile*", several concertos

for piano with orchestra accompaniment, a cantata for chorus (dedicated to the noble family of Orsuici), various overtures, and a number of compositions for the voice, the harp, and piano.

The Academie des Philharmoniques of Bologna elected her honorary member.

**Boundy** (Kate). Writer of church music (O Lord of Hearts, etc.).

**Bourges** (Clementine de). Talented French composer of the 16th century; born at Lyons. The compositions of this lady are ranked by Grove, as well as Mendel, with those of the great composers of her time. Her complete mastery of various instruments, and her great learning were held in high esteem by her contemporaries.

J. Paix's "Orgeltabulaturbuch", containing works of the great masters, such as Orlandus Lassus, Walther, Senfl, etc., contains an interesting four-part chorus "*Da bei rami*" by this lady.

She was engaged to Jean de Peyrat, an officer in the King's service, who was killed 1560 in a skirmish against the Huguenots. Constantly grieving over her loss, this remarkable talented woman died the following year (Sept. 30, 1561) greatly lamented.

**Bovet** (Hermine). German composer; born at Hoxter, Westphalia, 1842. Is the author of a Piano method, excellently graded, which is highly recommended by Prof. Mertke and De Lange, and has passed through several editions.

Her other works consist of songs for children, instructive piano pieces and studies.

**Boyce** (Ethel Mary). English composer; born at Chertsey, Surry, Oct. 5, 1863. Pupil of Walter Macfarren. Won the Lady Goldsmid Scholarship, 1885; Potter Exhibitioner, 1886; winner of the Sterndale Bennett Prize, 1886; and the Lucas medal for composition, 1889.

Her works consist of the cantatas: "*The Lay of the brown Rosary*", for soprano and alto solos, mixed chorus and orchestra; "*Sands of Corriemie*", for female voices; "*Young Lochinvar*", bariton solo, mixed chorus and orchestra. Also a "March in E", for orchestra; 8 pieces for violin and piano (Novello), various piano compositions, songs and part-songs.

**Boyden** (see St. John).

**Brambilla** (Marietta), the eminent vocalist and teacher, was born 1807 at Cassano, Italy. She is the author of "Exercises et Vocalises pour Soprano et piano", and a number of songs, a collection of which is published under the title of "Souvenirs des Alps". She died at Milan, Nov. 6, 1875.

**Brandenstein** (Charlotte von). German composer; born at Ludwigsburg, Wurtemberg, 1750. Her teacher was the celebrated Abbe Vogler at Vienna. She is the author of a number of piano compositions, etc. A Sonata for violin and piano was published by Vogler, 1780, in his musical journal, and highly commented on.

**Brandes** (Wilhelmina). Eminent vocalist. Born at Berlin, May 21, 1756; died at Hamburg, June 13, 1788. Was a talented musician and author of a number of songs and arias, as well as piano pieces.

**Brandhurst** (Elise). German writer of piano music and songs (op. 14 Lieb Sternlein du, etc.)

**Bray** (Mrs. Anna Eliza, maiden name Kempe). English writer. Born at St. Mary, Surry, Dec. 25, 1790; died at London, Jan. 21, 1883. Author of "Handel, his Life, Personal and Professional, with Thoughts on Sacred Music", London, 1857.

**Bremont** (Countess de). Song writer (Golden Africa, Spanish Bolero, etc.).

**Bresson** (see Brisson).

**Bright** (Dora), English composer and pianist, born at

Sheffield, Aug. 16, 1863, is undoubtedly one of England's most talented musicians of the present time. Upon the death of her father, an excellent amateur violinist, in 1881, she entered as pupil at the Royal Academy of Musicians (from 1881-88), assisting as teacher in the classes of W. Macfarren (piano) and Ebenezer Prout (harmony and counterpoint). In 1884 she gained the Potter and several other prizes, including the Lucas medal for composition (1888), being the first woman to obtain this honor.

Her compositions, all of which are of a high order, remarkably well written, consist of two Piano Concertos (A minor and D minor), of which the one in D minor is a work critics speak of as "being full of bright and original fancy and melodious inspiration of a high order, coupled with excellent workmanship."

The delightful second subject of the first movement Allegro Moderato, and the succeeding Intermezzo (veritable gems), any composer might be proud of. The orchestral coloring is exquisite throughout. Of her other important works the following may be mentioned:—Fantasia in G, for piano and orchestra, which was played by the author May 11, 1892, at the London Philharmonic Concerts, the first instance of an orchestral work by a woman being admitted to the programme of the society. Other works are:—A Quartet in D, for piano and strings; 3 Duos for two pianos; a very effective Suite for violin and piano; various compositions for flute and piano, and for piano (of these a "Berceuse", a "Tarantelle" and "Liebeslied" of special merit); and a number of songs (To blossom, To music, Primrose, Who is Sylvia, etc.).

**Brillon de Jouy** (Madame). A celebrated French amateur pianist of the last century. Dr. Burny in his

journal mentions having heard her at Paris, and speaks highly of her talents as a player and composer for her instrument.

**Brine** (Mary D.). Song writer (What is Summer made of, Titania, One I love, Which is the road to Slumberland, etc.).

**Brinkmann** (Minna). German composer; born at Osterwieck, Sept. 28, 1831. Prolific writer of piano pieces of a pleasing and light character. Her "In die Ferne" has been printed in numerous editions. Opus number reaches one hundred.

**Brissac** (Jules). (See Mrs. John Macfarren).

**Brisson** (Mlle.). French composer; born at Paris, 1785. Talented pianist, pupil of Adam. Is the author of a method for adopting a score to the piano. A number of works for violin and piano, and harp and piano, are published by Leduc, Paris. Of her piano compositions, those on a "Theme by Mozart" and "Nel cor" were very popular.

**Broadwood** (Lucy E.). English collector, editor and composer. Collaborated with her uncle, the Rev. John Broadwood, in a collection of "Country Songs of Surrey and Sussex", and in 1893, with J. A. Fuller Maitland, in editing and arranging "English Country Songs" and "Old World Songs." She has written a number of songs, among which may be named:—Nae mair we'll meet; Tammy; When trees did bud.

**Broes** (Mlle.). Born at Amsterdam, Holland, 1791; died at Paris. Brilliant pianist, pupil of Fetis (1805), and Klengel (1810). Author of a number of Rondos, Variations, Dances, etc., for the piano.

**Bronsart** (Ingeborg von, maiden name Stark). This talented lady was born of Swedish parents at St. Petersburg, Aug. 24, 1840. Both her parents being very musical, great care was taken to procure for Ingeborg the best of teachers. Her first masters were

Martinoff and Decker, and later Adolf Henselt. Her progress was so remarkable that at the age of twelve she was able to give a public concert, at which a composition of her own was most cordially received.

At the age of fourteen she played from memory Chopin's E minor Concerto in public. By advice of Henselt, she journeyed to Weimar to become a pupil of Liszt. In offering her letters of introduction, she also submitted several of her compositions. Liszt, in looking them over, was somewhat skeptical as to their being all her own work, and to test her ability dictated to her the theme of a fugue. Ingeborg finished the same on the spot; and Liszt, after looking over the work, was highly pleased and jocularly remarked, "You do not look like it"! Ingeborg smilingly answered, "Well, I am glad I do not look like a Fugue". Such progress was made under Liszt's tuition that she was soon considered one of his most talented and favorite pupils.

She made frequent concert tours to Paris, St. Petersburg, and the principal German cities. In 1861 she married Hans von Bronsart, the talented Conductor and Intendant of the Royal Theatre at Hanover. At the latter city, where they settled, Ingeborg von Bronsart retired from public life and devoted herself entirely to composition.

Her first opera "*Die Göttin von Sais*" was rather unsuccessful, the fault lying with the poor libretto, the music being far superior. Her next dramatic work, a setting of Goethe's "*Jery und Bätely*", was immensely successful, being repeatedly performed at Berlin, Weimar, Vienna, Cassel, Wiesbaden, Karlsruhe, Koenigsberg, and many other German cities. The beautiful music, as well as the highly interesting instrumentation, being justly praised by the most eminent critics.

Her third opera "*Koenig Hierne*" was started 1882, but not finished before 1891, when its first performance took place at Berlin in the presence of the Emperor and the entire imperial court. The opera scored a success (although the libretto is weak), the Emperor offering his personal congratulations to the gifted composer.

Of her other works the most important is her Piano Concerto with orchestra accompaniment, which is said to be highly interesting.

Beside the above, she has published a series of songs; three works for cello and piano (Nocturne, Elegie, Romanze); Fantasie op. 21 for violin and piano; several male choruses; various piano compositions, besides other instrumental and vocal music.

**Brown** (Jean Parkman). American musician. Author of "Intervals, Chords and Ear Training."

**Brucken-Fock** (Emilie von). German composer of piano pieces and songs (Seligkeit, Bitte, Klage, Schneeglocken, etc.).

**Bruckenthal** (Baroness Bertha von). German composer. Author of a "Grand Messe Solenelle" in F, op. 7, for chorus and soli, with orchestra accompaniment, which is very well spoken of; also an "Offertorium", op. 11, for four voices and organ; and "Pange lingua", for four voices and organ.

She has also published a "Romanza", op. 9, for cello and piano; "Serenade", op. 19, for violin and piano; a set of six choruses for male voices; a number of songs, and various piano pieces.

**Buckley** (Mrs., nee Olivia Dussek). English pianist and writer. Born at London, 1799. Pupil and daughter of Sophia Dussek, wife of J. L. Dussek, the eminent pianist. Her works consist of a number of compositions for the harp and piano; also two books of "Fairy Songs and Ballads for the Young", 1846.

**Bugge** (Magda). Norwegian pianist and composer, residing in America. Has published a number of piano pieces and songs with English and Norwegian text. Most of her compositions are published by Warmuth.

**Bülow** (Charlotte von). German vocal composer. Published a number of Arias for female voices, duets and songs.

**Burde** (Jeanette, maiden name Milder). Born near Vienna, Nov. 11, 1799; died at Berlin. She was an excellent and well known vocal teacher, and author of a number of songs (op. 4 Drei Lieder, op. 5 Drei Gesaenge, op. 6 Deutsche Gesaenge, etc.).

**Bürу** (Agnes). German vocal teacher, author of a number of vocal exercises, published by Bahn, Berlin.

**Buttenstein** (Constanze von). German composer of instrumental and vocal music, among which may be mentioned an "Ave Maria" for alto, with orchestra or organ and string quartet accompaniment, published by Boesendoerfer, Vienna.

**Caccini** (Francesca), Italian singer, composer and poet, was born at Florence, 1581 or '82, her father being Giulio Caccini, the celebrated singer and composer, from whom she received a thorough musical education. Francesca was for many years the admiration and pride of Florence, not only for her musical abilities, both in singing and in composition, but also for her poetry in the Latin and Tuscan languages. Her compositions, consisting of part-songs, songs, etc., were published at Florence, 1618; and her operas, "*La Liberazione di Ruggiero*" (performed before the Court at Florence, and published 1625), and "*Rinaldo Innamorato*", are preserved at the Minerva Library' Rome. The date of her death is not known.

**Calegari** (Cornelia). Talented Italian organist, singer and composer. Born at Bergamo, 1644. While not quite fifteen years old, her first collection of motets

were published, attracting universal and favorable attention. In 1660 she entered the convent of St. Marguerita at Milan, receiving the name of Maria Catharina. Her brillant organ playing and her beautiful singing were the means of drawing large crowds to the church connected with the convent.

Her compositions consist of several Masses for six voices with instrumental accompaniment, Vespers, and other church music. Also Motets for one voice (1659), Madrigals for one and two voices, Canzonettas, etc.

**Calcott** (Maria Hutchins). English musician. Born in 1799; died at London, April 3, 1859. Published among other works, "The Singers Alphabet, or Hints on the English Vowels, etc.", London, 1849.

**Cammack** (Amelia). American composer of piano music and various songs (Tears, I am waiting, etc.).

**Campbell** (Lady Archibald). Contemporary English musician. Author of "Rainbow music, the philosophy of harmony in color grouping", London, 1886.

**Campbell** (Miss Mary Maxwell). English musician. Born in Fife, 1812; died at St. Andrews, Jan. 15, 1886. Is the author of the well-known "March of the Cameron Men". The song had been long assigned to others, before Miss Campbell acknowledged and proved her authorship.

**Candeille** (Emilie). French vocalist, poetess and composer. Born at Paris, 1766. Was the pupil of her father P. J. Candeille, a dramatic composer of some note. In 1788 she was married to the actor Simons, signing herself henceforth Candeille-Simons. Her compositions consist of a number of piano Trios, a Sonata for two pianos, four Sonatas for the piano, and a number of songs with piano and harp accompaniments. An operetta "*La Belle Fermiere*",

words and music by her, was successfully performed at theTheatre Francaise, 1792. She is also the author of the comic opera "*Ida, l' Orpheline de Berlin*" (1807).

**Cantello** (Annie; Mrs. Harry Cox). English contemporary pianist. Born in Nottingham. Pupil of the Royal Academy of Music; winner of the Sterndale Bennet prize, 1881, and Lady Goldsmid scholarship, 1882. Is the author of a Sonata in E minor, and other pieces for pianoforte.

**Cappiani** (Louisa). Talented vocal teacher, resident of New York, and author of a number of songs (Ave Maria, Darte del Canto, etc.).

**Carew** (Lady), wife of Sir Henry Carew, has written a number of songs, of which her setting of Longfellow's "The Bridge" is considered one of the finest so far published.

**Carissan** (Mad'll. C.), French contemporary composer of a number of songs and piano pieces, was born at Nancy of Creole parents. She is the author of the operetta "*La Jeunesse d'Haydn*", of the oratorio "*Rebecca*" (performed at Paris, 1893), the lyrique drama "*l'Ame et l'Amour*", and the choral work "*Ballade du Plongeur*" (performed 1895).

**Carmichael** (Mary Grant). English contemporary composer; born at Birkenhead. Pupil of Dr. Prout, Walter Bache, Beringer, and Dr. Porges. Her most important work is a Mass in E flat for men's and boys' voices. Other works are: the operetta "*The Snow Queen*", a piano suite for four hands, several smaller piano compositions and songs.

**Caroline** (Mlle.). French composer, who lived at Paris during the time of the Revolution. According to "Pougin's Biographie Universelle des Musiciens" she is the composer of an opera, in one act, "*l'Heureux Stratageme*", which was performed at the Theatre Beaujolais, Paris, Aug. 19, 1786.

**Carreno** (Teresa), the eminent pianist, was born of Spanish parents at Caraccas, Venezuela, Dec. 22, 1853. Pupil of Gottschalk. While scarcely nine years old she appeared in public at a concert at New York. Her compositions consist of a number of songs and piano pieces (la Teresita, Souvenir d'Ecosse, Barcarolle, etc.). Also a string quartet in B.

**Cartwright** (Mrs. Robert). English composer of songs (Break, break, break, etc.).

**Caruthers** (Julia). Song writer (My pansies, etc.).

**Casella** (Mlle.). Contemporary Italian composer. A grand opera "*Christoforo Colombo*" was performed 1865 at the Theatre Italien at Nice. Further particulars are wanting.

**Casson** (Miss). English composer and vocalist, lived during the latter part of the 19th century. She is the authoress of a number of songs of varying merit.

**Casulana** (Maddalena). Italian composer; born at Brescia, about 1540. Of her compositions, two volumes of Madrigals for four voices were published 1568 & 1583.

**Catalani** (Angelica), the celebrated Italian singer, who was born at Sinigaglia, 1783, and died at Paris, 1849, is the author of a number of songs, of which her brilliant variations, "La Belle Molinara", etc., were great favorites with all famous singers.

**Cerrini di Monte-Varchi** (Anna von). Swiss composer; born at Geneva, July 14, 1833. Pupil of Lysberg, and author of a number of pleasing piano pieces (Album Leaves, Impromtu, Pensee Fugitive, etc.).

**Chamberlayne** (Edith A.). English contempory composer; pupil of the Royal Conservatory. Has published music for harp, organ, piano, etc., among which may be mentioned a Sextet for harp, flute and strings (performed at the Crystal Palace, Feb. 23, 1895); two Sonatas for violin and piano; a Piano

Suite, etc. Also a number of songs, and two Symphonies and an Opera in M.S.

**Chaminade** (Cecile). This eminent French composer, among the foremost of female musicians of our time, was born at Paris, Aug. 8, 1861. Her teachers have been Le Couppey, Favard, Marsyck and Godard.

Her precocious talent showed itself while scarcely eight years old, when she wrote a number of sacred compositions, on the examination of which Georges Bizet predicted for her a brilliant future.

At the age of eighteen she gave her first public concert, at which a number of her compositions were performed.

Ambroise Thomas who was present, remarked "That is not a woman who composes, but a composer who is a woman".

Refinement and elegance of detail, as well as piquant melody and originality in rhythm, are the leading characteristics of all the compositions by this lady. There is always a conspicuous absence of the commonplace in her compositions, and at the present time there are very few male composers France can boast of whose works compare with those of Chaminade's, and not one whose compositions are so widely known and played as hers, and find such a ready sale.

A list of her works (her juvenile efforts, which she has withdrawn, are not mentioned) is as follows: "*Les Amazones*", symphony lyrique, for chorus and orchestra (first performance April 18, 1888); "*La Sevillane*", opera comique, in one act, in M.S. "*Callirhoe*", suite for orchestra, first performed at Marseilles, 1888, with immense success.

The Suite consists of the following well-known numbers:—(Pas des Amphores (second air de ballet), Pas des Echarpes (third air de ballet), Danse Pastorale (fifth air de ballet), Callirhoe (fourth air de ballet),

Prelude, Scherzettino. Numerous arrangements exist of this Suite.

Next in importance is her "*Concertstück*", op. 40, for piano and orchestra, which was played for the first time by the author at one of the famous Lamoureux concerts.

Her two Trios for piano, violin and cello, op. 11, in G minor, and op. 34 in A minor, show considerable knowledge of form, and are most effectively written, the themes of both being very original and striking.

Of her violin compositions the following deserve special mention :—Capriccio op. 18 (very pretty, dedicated to Marsick), an "Andantino", "Romanza", and a "Bohemienne".

Miss Chaminade has also written a number of compositions for two pianos 4 and 8 hands (op. 36 No. 1 Intermede, No. 2 Pas de Cymbales ; op. 40 Concertstück arranged with a second piano ; op. 59 Andante et Scherzettino, etc.); and for one piano 8 hands "Noce d'Argent". Piano Duets are as follows :—Op. 55 six pieces Romantiques, consisting of : No. 1, Primavera ; No. 2, La Chaise a Porteurs ; No. 3, Idylle Arabe ; No. 4, Serenade d'Autumne ; No. 5, Danse Hindoue ; No. 6, Rigaudon ; op. 73 Valse Carnevalesque ; op. 121 Pastorale Enfantine, etc.

Miss Chaminade's piano compositions are quite numerous, and consist in part of the following works :—Op. 21 Sonata in C minor, op. 23 Minuetto, op. 24 Libellules, op. 28 Etude Symphonique (very pretty), op. 29 Serenade, op. 30 Air de Ballet No. 1, op. 32 Guitarre, op. 35 six Etudes de Concert (all very interesting), op. 39 Toccata, op. 41 Pierrette, op. 42 Willis, op. 54 Lolita, op. 56 Scaramouche, op. 57 Havanaise, op. 60 Les Sylvaines, op. 61 Arabesque, op. 66 Studio, op. 67 Morena, op. 74 Piece dans le Style Ancien, op. 76 six Songs without words, op. 77

Second Valse, op. 78 Prelude, op. 80 Third Valse brilliant, op. 81 Terpsichore, op. 82 Chanson Napolitaine, op. 83 Ritournelles, op. 85 Vert Gallant, op. 86 Ballade, op. 87 six pieces Humoristique, op. 88 Rimembranza.

Of her songs a well-known critic writes: "They possess a most winning grace, united with an originality in the melodic leading and rhythmic structure, that raise them far above the ordinary. Her music breathes the true romantic spirit of the poems by which it is inspired; her melody is neither trite nor affected, and is gracefully borne on fluent, well-chosen, and finely blended harmonies."

Among her most popular songs may be mentioned:—April, Amoroso, As in October, Berceuse, Captive love, Invocation, Madrigal, Ritournelle. Serenata, Colette, Birds Noel, Ideal, Silver ring, My Neighbor, etc.

Also various vocal duets and part-songs for women's voices.

**Charlotte** (Friederike Wilhelmine Louise, Princesse of Saxe-Meiningen). Born at Berlin, June 27, 1831; died March 30, 1855. Talented dilettanti, whose teachers were Taubert, Kullak and Stern. Wrote a number of military marches, songs and piano pieces.

**Charlotte** (Princesse of Saxe-Meiningen), daughter of the late Emperior Frederick III. of Germany. Born July 24, 1860. Among her compositions may be named:—"Geschwindmarsch" for military band, "Defilier Marsch", etc.; also a pretty "Cradle Song" for violin and piano.

**Chazal** (Mrs.). Well-known virtuoso, orchestral conductor and composer of the 18th century. At London May 14, 1764, she gave a concert, the programme of which contained the following of her compositions:—Overture for French horns, an Ode for chorus, a vio-

lin solo, a piano solo, an organ concerto, and as a finale, a "Forest scene" for French horns and timpani. The orchestra she conducted personally.

**Cheve'** (Nanine, nee Paris). French writer. Has invented, with the collaboration of her husband, a system of musical notation resembling the English Tonic Sol-Fa. This system has been the subject of much controversy in France, but through the persisting energy of Mad. Cheve' it has made such headway that the same is now allowed to be used in the Paris communal schools. An adaptation for English use has been made by M. Andrade and G. Bullen.

Mad. Cheve is also the author of the following works: "Nouvelle Theorie des Accords", and "Tableau du doigte' des gammes".

She died at Bois-Colombes, near Paris. June 28, 1868.

**Chezy** (Wilhelmine). German writer. Born at Berlin, 1783; died at Geneva, 1856. Wrote the librettos to Weber's opera "*Euryanthe*", and Schubert's "*Rosamunde*".

**Chickering** (Mrs. C. F.). American composer of songs, the most popular of these being "In the night she told a story".

**Chittenden** (Kate). American writer and teacher, resident of New York. Colaborator with Albert R. Parsons of the "Synthetic Method for the Piano"; to which she has added a "Synthetic Catechism", and published a number of teaching pieces for the piano, and arranged some sacred music.

**Chouquet** (Louise). French composer, writer of piano music (op. 6 Les chants du Pays, op. 7 Mariquita, etc.).

**Chretien-Genaro** (Hedwige). French contemporary composer, Professor at the Paris Conservatoire. Pupil of Guiraud; gained 1881 the first prize in the Harmony class, and first prize for fugue writing. Of her compositions, which are chiefly published by Enoch,

Grus, Durand, Brandus, Lemoine, etc., the most important is her "*Ballet Oriental*", which has been frequently played at the Theatre National de l'Opera.

**Christ** (Fanny). German composer and zither player. Published a number of compositions for this instrument.

**Chuppin** (Emma). French writer; born at Caen, 1810. Published a number of works on music, among which may be mentioned one on "Norman Music".

**Cianchettini** (Veronica). Bohemian composer and talented pianist. Born at Czaslau, 1779; died at London, 1833. She was a sister of J. L. Dussek, the celebrated pianist and composer. Received an excellent musical education from her father, and played with success in public at quite an early age. Scarcely eighteen years old she settled at London, where she married in 1797 Francesco Cianchettini, a well-known musician. Her compositions consist of several Piano Concertos, Sonatas, and other miscellaneous works for the piano.

**Cibbini** (Katherina). German composer; born at Vienna, 1790; daughter of the celebrated composer and Imperial Chapelmaster Leopold Kozeluch, who was her first teacher, finishing her studies with Muzio Clementi.

She was a most talented pianist, and her compositions, showing considerable merit, consist of:—Introduction and Variations in E, Impromtu in E, Marche and Trio, six Valses, etc. Also a Grand Trio for two pianos and cello, op. 10 "La Rimembranza".

They are all highly spoken of by critics and the press. She died at Vienna, 1858.

**Claribel** (see Barnard).

**Clarke** (Jane). English musician and organist. Published at London, 1808, "Select portions of Psalms and Hymns, adaptêd to music, as sung at Oxford Chapel".

**Clarke** (Jessie Murray). English writer and vocal teacher. Authoress of "How to Excel in Singing," London, 1884; also various songs.

**Clarke** (Mary Cowden). English writer; born at London, 1809. Daughter of Vincent Novello, the composer and publisher. Mrs. Clarke compiled the famous "Shakespeare Concordance"; wrote novels and poetry; edited an edition of Shakespeare, and is the authoress of an interesting biographical work, "Life and Labours of Vincent Novello", London, 1864. Translated a number of important works on musical history, and published an autobiographical sketch, "*My long life*", London, 1896.

**Clayton** (Eleanor Creathorne; married name Mrs. Needham). Irish writer and novelist; born Dublin, 1832. Has published "Queens of Song", being memoirs of some of the most celebrated female vocalists who have appeared on the lyric stage from the earliest days of opera to the present time. 2 vols., published at London, 1863.

**Clausz-Szarvady** (Wilhelmine). Bohemian pianist, born at Prague Dec. 13, 1834. One of the foremost lady pianists of our time, resident of Paris. Her interpretations of the great masters is considered among the finest.

She has arranged and edited a number of classical works in a very creditable manner. Her own compositions are few, mainly for the piano.

**Clement** (Mary). German composer, born at Stettin 1861, pupil of Prof. Stern, Gernsheim and Radecke, Berlin. Her compositions consist of a sonata for piano and violin, and a number of songs and piano pieces, that are well spoken of by Max Bruch, Lessmann and others.

**Coates** (Kathleen Kyle). American writer of piano music.

**Coccia** (Maria Rosa). Italian composer, born at Rome 1759. She was an excellent and talented musician and famous as a contrapuntist. Scarcely 15 years old, she passed most successfully a very critical examination, admitting her to the post of chapelmaster.

A biographical work was published at Rome in 1780 entitled, "Elogio storico della Signora Maria Rosa Coccia, Romana, maestro publica di capella, Accademica Filarmonica di Bologna, etc.", which contains, beside other valuable material, a number of important letters by Padre Martini, Metastasio and Carlo Broshi. Her writings consist of church compositions, a treatise on harmony, etc.

**Colbran** (Isabella Angela). Celebrated Spanish vocalist; born at Madrid, Feb. 2, 1785. An excellent contralto singer, first wife of Rossini, who wrote for her the operas "*Elizabetta*", "*Cenerentola*", and "*Barbier de Seviglia*". She is the composer of a number of Italian songs and other vocal compositions. Her death occurred at Bologna, Oct. 7, 1845.

**Cole** (Charlotte). Contemporary English vocalist and composer of a number of pleasing songs and ballads.

**Collett** (Sophia Dobson). English composer of church music. Born in London, 1822; died March 27, 1894. The author of a number of part-songs and other vocal music.

**Collin** (Helene). French contemporary composer, pupil of Lecouppey and Rety. An excellent pianist; writer of a number of melodious piano pieces, published by Grus, Paris.

**Collinet** (Clara). American contemporary composer of songs and sacred music (Send out thy light, etc.).

**Collins** (Laura Sedgwick). American composer, pupil of Dvorak. Wrote the dramatic scena for soprano and baritone "*Endymion*"; various songs (Where art

thou, Foolish little maiden, etc.); music to "*Pierrot*", and compositions for violin and piano.

**Conrot** (Alice). French musician and writer. Author of the work, "Abrege' de l'histoire de la musique et des principaux compositeurs", published by Lajoye-Tissot, 1876.

**Contin** (Mme.). Italian composer, of whom Artaria, Vienna, published "Variations" for piano with string accompaniment, and other works.

**Cook** (Catherine). Song writer.

**Cook** (Eliza). English poetess and song writer; born at London, 1818. Regular contributor to the literary magazines of her day; was given a literary pension in 1864. Her compositions, consisting of a number of pleasing ballads, have met with considerable favor. She is the author of the words of many of the most popular ballads by Blockly, Dempster, Glover and others.

**Cooke** (Edith). English writer of a number of pleasing songs, among which may be mentioned:—In thy presence, The broken story, Two marionettes, The King's jester. etc.

**Coombs** (Mary Woodhull). American song writer (Lamentation, The secret, With thee, etc.)

**Correr** (Countess Ida). Italian contemporary composer, resident of Padua. Is the author of the three-act opera "*Il Gondoliera*", frequently performed in her native city.

**Cozzolani** (Chiara Margarita). Italian composer. Lived during the first half of the 17th century as a Sister at the Convent of St. Radegonda, Milan. Her compositions consist of: "Primavera di fiori musicali", for 1, 2, 3 and 4 voices, Milan, 1640; "Motetti", for 1, 2, 3 and 4 voices, Venice, 1642; "Scherzi di sacra melodia", Venice, 1648; "Salmi", for 8 voices; and "Concertate", con motetti e dialoghi, for 2, 3, 4 and 5 voices, Venice, 1650.

**Crament** (J. Maude). English composer of a number of songs (Endymion, Spells, Love's seasons, etc.).

**Crane** (Helen C.). American composer of piano music (Novelettes op. 3, Spring song, etc.).

**Crane** (Julie Ettie). Principal of the Crane Normal Institute, Potsdam, N. Y. An excellent and successful teacher. Author of a valuable little "Music Teacher's Manual", for the use of teachers in public schools.

**Crawford** (Alethea B.) American writer, who in colaboration with Alice Chapin has published a collection of "Letters from Great Musicians to Young People", Series I and II.

**Crawford** (Rebecca). American writer, sister of Alethea. Author of the interesting little volumes: "Musicians in Rhyme for childhoodtime", "Musical Messages" and "Musical Encouragements".

**Creti** (Mariana de Rocchis). Italian composer and harp-player, of whom the following works appear in print: —op. 5 Duetto for flute, cello and harp; op. 8 Terzetto, for piano and harp; op. 1 Rondo brillante, for 2 harps; op. 6 La mia letizia, for harp and violin; op. 7 Lucrezia, for harp and violin; op. 13 Ernani, for 2 harps; also a number of harp solos (op. 2, 3, 4, 9, 10, 11, 12, 16, 17, 18, etc.)

**Crowningshield** (Mrs. Mary Bradford). American composer of songs. (There is a land mine eye hath seen; Thy heart shall know me, etc.) Also carols and other church music.

**Cuman** (Harriet Johanna Louise). Danish musician, born at Copenhagen, Dec 26, 1851. An excellent pianist, one of Neupert's most talented pupils, created in her country a decided sensation by her skill, and is considered to be one of the foremost pianists of the present time. Author of a number of piano pieces.

**Curtis** (Emilie Christina). American contemporary musician and writer. Born at Boston, Mass., living at

New York, daughter of George Tickner Curtis. Author of "Children's Voices: How harmed and how helped"; a series of "Rote Songs"; and in colaboration with Dr. H. R. Palmer has edited and published the "Palmer-Curtis Series of Sight Reading Music Books for Public Schools".

**Curwen** (Mrs., born Annie Jessy Gregg). A native of Dublin, where her father practised as a solicitor. She was an ardent admirer of the Tonic Sol-fa system, which she applied in principle to pianoforte teaching. Author of "The Child Pianist", London, 1866, a work extensively used and adopted.

**Czanyi** (real name Mrs. Alois Schmitt, wife of the celebrated musician). German composer of songs:—Deep in my heart; Stars are brightly beaming, etc.

**Dacier** (Anne). French writer; died at Paris, 1721. Among her numerous writings, a dissertation on the flutes of the ancients, inserted in her edition of "Terence", deserves special mention.

**Dahl** (Emma). Danish composer and talented singer; born at Plón, April 6, 1819. Her compositions consist of a number of pretty songs, published at Stockholm, Christiania and Copenhagen, and a set of vocal studies.

**Damcke** (Louise). German contemporary composer. Writer of a number of piano compositions of a pleasing character (op. 1 Nocturne, op. 5 Zigeuner Caprice, etc.).

**Damoreau** (Laura Cinti, nee Montalant.) French singer and composer. Born at Paris, Feb. 6, 1801; died there Feb. 25, 1863. Was considered one of the greatest singers of her time. Rossini wrote for her the principal female parts in the "*Siege de Corinth*", and "*Moise*"; and Auber those in "*Domino Noir*", "*l'Ambassadrice*" and "*Zanetta*".

In 1834 she was appointed Professor of Singing at

the Paris Conservatoire; this position she resigned in 1856, and retired to Chantilly, where she died (1863).

Cinti-Damoreau published a number of songs (Le Depart, l'Oublie, la Religeuse, etc.), and an excellent and popular "Methode de Chant", which she dedicated to her numerous pupils. Her daughter married Mr. Weckerlin, the learned musician.

**Danziger** (Laura). American composer; pupil of Gernsheim and Bussler. Wrote a Sonata for cello and piano, and various piano compositions (Mazurka, In the Spring, Gypsy Life, etc.)

**Davies** (Llewela). Welch contemporary composer; born at Brecon, South Wales. Pupil of Macfarren. Her compositions comprise three Sketches for orchestra, a Quartet for strings, various songs, etc. A Sonata in E, for violin and piano, which is highly praised by critics, was successfully performed at the Musical Artists' Society, London, March, 1894.

Miss Davies gained admission to the R. A. M., 1887, by winning the John Thomas Scholarship. While pupil of said academy she took, among other prizes, the Macfarren Scholarship, 1892; the Lucas Medal, 1894, for composition; and the Medal of the Worshipful Company of Musicians, 1893.

**Davis** (Miss). English writer of songs:—Footsteps of angels, Night hymn at sea, When Spring unlocks the flowers, etc. Also a number of sacred songs and duets.

**Davis** (Mrs. Gabriel, born Marianne Davis). English composer, who died at Littlemore, Oxford, July 18, 1888. Wrote a large number of part-songs and songs.

**Decker** (Pauline von). German contemporary composer.

Among her works may be mentioned:—Op. 5 Duet for two sopranos, ten songs op. 6-15, and two duets for soprano and alto, op. 17.

**Dedekam** (Sophie). Danish composer. A number of her songs are published by Hansen, of Copenhagen.

**Deichmann** (Julie). German composer of songs:—Grundlos; Was bleibt; Meerfrau; etc.).

**Delaval** (Madame). A French harpist, and composer of a cantata entitled, "Les Adieux de l'infortune' Louis XVI. a son peuple", which was repeatedly performed with success at London, 1794. Published harp music and a number of French songs.

**Dell'Aqua** (Eva). Contemporary Italian composer, daughter of the distinguished painter Cesare Dell' Aqua, who has long resided at Brussels. Eva Dell' Aqua has published a number of songs that are very popular, such as "Villanelle". Some of her other meritorious songs are:—Pourquoi rever; Virelai; Chazel; Menuet; Reproche; Quand Meme; etc.

Her operetta "*La Bachelette*" was received with exceptional favor at the Theatre des Galeries Sainte Hubert, Brussels. A comic opera "*Tambour battant*" is to be performed shortly.

**Dejazet** (Hermine), daughter of the celebrated actress Dejazet, has written a one act operetta "*Le Diable rose*", which was performed for the first time at Paris, 1859.

**Demar** (Theresa). French composer; born at Paris, 1801. An excellent harp player, pupil of F. Nadermann, the celebrated harpist. She has published between thirty and forty compositions for the harp.

**Derheimer** (Cecile). French composer, who died at Paris, Aug. 5, 1896, and at one time celebrated as a soprano singer, was a talented writer of Masses and music for the organ.

**Dick** (Edith A.) English composer of a number of pretty songs (Sweet slumber, When daffodils unfold, etc.). Also various piano pieces.

**Dickson** (Ellen). English composer. Born at Woolwich, 1819; died at Lyndhurst, England, July 4, 1878. Under the nom-de-plum of "Dolores", Miss Dickson has published a large number of songs that have acquired a considerable amount of popularity in their day, and some of them are even now en vogue. Among these may be mentioned:—All yesterday I was spinning, Destiny, Tell her not, The land of long ago, Unchanged. Her most popular song is her brook song "Clear and cool".

**Dietrich** (Amalia). German composer; born at Dresden, May 2, 1838. Talented pianist, who played in public when only eight years old. Published a number of piano pieces and songs (Schneeglöckchen, etc.).

**Diller** (Angela). American composer and pianist; pupil of MacDowell. Author of a number of songs and piano piecs (Gigue in B, etc.).

**Dolby** (see Sainton-Dolby).

**Dolores** (see Dickson).

**Donalds** (Belle). American composer of piano music and songs (My love, bonny bride, etc.).

**Donaldson** (Elizabeth). Contemporary writer of instrumental and vocal music (Can I forget, and various other songs).

**Draper** (Mrs. J. T.). American contemporary composer of songs and sacred music:—There is a fold whence none can stray, The shadows of the evening hour, Just as I am, Magnificat, Deum Laudamus, etc.

**Dreifuss** (Henrietta). German contemporary composer (op. 1 eight songs, op. 2 six songs, Russian song, etc.).

**Drieburg** (Louise von). German composer, who has published: op. 1 and 2 six songs, op. 5 six songs for soprano, Huldigungslied, etc.

**Duchambge** (Pauline). French composer; born at Martinique, 1778. Removing to Paris, where she took up her residence, her salon was a meeting place for all

musical celebrities during the first twenty years of the century. As a writer of romances and chansons she had a great reputation, more than 300 being published, some of which (l'Ange guardien; Penses-tu que ce soit aimer, etc.) were made very popular by the singer Nourit.

**Duff** (Miss G. S.). American contemporary writer. Author of the "Story of Major C", a little work on harmony for children in the form of a story.

**Dufferin** (Lady Helen Selina), wife of Lord Dufferin. Born in Ireland, 1807; died June 13, 1867. She is the composer of a set of ten songs and two duets (1833); also sets of twelve and seven songs (1833-39), and ten songs for contralto (1861). Of her songs, "Lament of the Irish emigrant" and "Dublin Bay" are widely known.

**Duhan** (Madame). French writer and composer, of whom Dufant & Dubois, Paris, publish several methods and a number of instrumental pieces, such as Rondos, Variations, and other instructive works.

**Duport** (Marie). Russian composer; born at Dorpat, Livonia. Published a number of piano compositions.

**Durand de Fontmagne** (Mad. la Baronne). Talented amateur French musician. Author of "*Bianco Torello*", "*Follies d'Amour*" and "*d'Idylle*", that have been successfully performed at Antwerp and other cities.

**Duschek** (Josefina, nee Hambacher]. Celebrated singer. Born at Prague, 1756, and died there at an advanced age. Her husband taught her music and she became a good pianist and fair composer, her works consisting of a number of songs and piano pieces. She was a true and sympathising friend of Mozart, and it was through her partisanship, and enthusiastic admiration of his opera "*Figaro*", that the downfall of the intrigues against its first representation at Vienna, and

its brilliant reception at Prague, Oct. 14, 1787, was secured. Mozart wrote for her the concert aria "Bella mia fiamma", and she was the first to sing in public Beethoven's "Ah perfido".

**Dussek** (Sophia). Born at Edinburgh, 1775; daughter of Domenico Corri, an eminent Italian teacher. Instructed by her father, she at a very early age performed in public. In 1788 the family removed to London, where in 1792 she married J. L. Dussek, the celebrated pianist and composer, under whose instruction she became an able pianist and harpist. Published many pieces for piano and harp.

**Dussek** (Olivia). (See Buckley).

**Dussek** (Veronica). (See Cianchettini).

**Duval** (Mlle.) Was a singer at the Grand Opera, Paris, and in great repute about the year 1720. Wrote the music to the ballet "*Les Genies*", which was performed at the Grand Opera, 1736. This was the first work by a female composer to be performed at this conservative institution. Also the author of a vocal instruction book: "Methode agreable et utile pour apprendre facilement a chanter juste et avec gout, etc.", Paris, 1741. Madame Duval died at Paris, 1769.

**Eastlake** (Lady Elizabeth). English writer. Born 1816; died 1852. Author of "Music and the Art of Dress", London, 1852.

**Eaton** (Frances). English composer of "The Fire Slave", cantata for chorus, soli and piano, and various other works.

**Ellicott** (Rosalind Frances). English composer, daughter of the Bishop of Gloucester, Born at Cambridge Nov. 14, 1857. Writer of two Piano Trios, in D and G; Quartet in F. a Sonata in D and other compositions; also music for cello, piano pieces and vocal compositions. Of her various Cantatas, the "*Birth of Song*," for Soli, chorus and orchestra, was performed with

great success at the Gloucester Musical Festival 1892, the soprano solo being sung by Madame Nordica.

Also wrote the cantata "*Elysium*", for soli, chorus and orchestra (Gloucester Festival, 1889), and "*Henry of Navarre*", for men's voices, 1894; various part-songs, duets, songs, etc.

Among her other important works may be mentioned:—Dramatic overture for orchestra (Gloucester, 1886; Crystal Palace, 1891; etc.); Concert overture (St. James' Hall, 1886); Festival overture (Cheltenham Festival, 1893); Fantasia in A minor for piano and orchestra (Gloucester Festival, 1895).

Her compositions have secured her an honorable place among women composers.

**Erdmannsdoerfer** (Pauline, nee Fichtner). German composer; born at Vienna, June 28, 1847. Excellent pianist, pupil of Liszt. Played with great success in public, and was appointed Court pianist to the Grand Duke of Weimar. Married in 1874 to Max Erdmannsdoerfer, the well-known composer and Kapellmeister. Published a number of piano pieces and songs (Brautlied, Türkische Liebeslieder, etc.). Also "Zwei Fantasiestücke" for violin and piano.

**Eschborn** (Nina). German composer and excellent harp player. Is the author of:—Alpenlieder, Valse Espagnole, etc., for voice and piano; several vocal duets, and a number of compositions for the harp.

**Estabrook** (G—). American contemporary composer of over forty songs, published by various music houses. Also writer of an operetta, "*The Joust, or the Tournament*"

**Eversole** (Rose M.). American song writer.

**Evans** (May Garrettson), of the Peabody Graduates School of Music, Baltimore, Md., is the author of "Musical Subjects for Examinations and Review Lessons".

**Fabre** (Marie). Fench contemporary composer of piano music (Mouches et Papillons, Reponds Moi, etc.).

**Fahrbach** (Henrietta). German composer; daughter of the well-known dance composer, Fahrbach. Published quite a number of compositions, among which may be mentioned :—Op. 7 Idylle, op. 9 Reverie, op. 11 Characterstück, op. 12 Idylle, op. 50 three songs, etc.

**Faist** (Clara). German composer of a number of songs :—Altdeutsches Lied, Wiegenlied, Viel tausend Blümlein, Ingeborgs Lied, etc.

**Fare** (Florence). English writer of a number of popular dances.

**Farley** (Marion). American composer of songs (Night Song, Coming of the Song, To a Rose, etc.).

**Farrenc** (Jeanne Louise, maiden name Dumont). French composer; born at Paris, May 31, 1804. Pupil of Reicha (harmony), and Moscheles and Hummel (piano). One of the most remarkable and talented female composers of her century. At an early age she composed both for the orchestra and piano, and after studying harmony with Reicha, published numerous compositions of sterling merit. Schumann in reviewing her Variations op. 17 was so impressed with their excellency that he at first doubted their being her own unassisted work.

Her two Symphonies and three Overtures for full orchestra, as well as several of her more important compositions, have been frequently performed in public.

Several of her works for chamber music were awarded prizes offered by the Academie des Beaux Arts, Paris. Her series of piano studies "L'Ecole du Pianist", are well known and highly valued by teachers.

A list of her compositions is as follows:—Two Symphonies for large orchestra; three Overtures for orchestra; a Nonet and Sextet for strings; two Quintets (op. 30, 31), for piano, violin, alto, cello and bass; several Trios for piano, violin and cello; a Trio for piano, clarinet and cello, op. 44; a Trio for piano, flute and cello, op. 45; several Sonatas (op. 37, 39), and other pieces for violin and piano; various Sonatas for cello and piano; a number of piano solo compositions, as well as for 4 hands, and various songs. The following works are for flute and piano:—Opus 15, 16, 19, 20, 21 and 22.

Farrenc is the editor and compiler of "*Le Tresor des Pianistes*", a remarkable collection of ancient and modern piano music, published in 20 parts by Leduc of Paris, from 1861–1872.

This real anthology of music contains the *chefs-d'œuvre* of all the classical masters of the clavecin and piano from the 16th century down to Weber and Chopin, as well as more modern works of the highest value. The collection will always remain a most remarkable and valuable work.

She has also published the highly valuable compilation, "Traite des Abbreviations, employes par les Clavecinistes du XVII et XVIII Siecles", reviewing the works of Bull, Byrd, Orlando Gibbons, Paradies, Purcell, Rameau, Schwanenberg, Zipoldi, etc.

In 1873 she retired on a State pension; and died at Paris, Sept. 15, 1875. Her daughter—

**Farrenc** (Victorine Louise), who was born at Paris, Feb. 23, 1826, showed similar remarkable talent as her mother, of whom she was a pupil. She appeared with great success as pianist at Paris and Brussels, and is the composer of a number of meritorious songs and piano pieces. She died, after a lingering illness of twelve years, at Paris, Jan. 3, 1859.

**Fay** (Amy). American musician and author of "Music Study in Germany", an interesting, gossipy work on music life in Germany. The book has passed through several editions.

**Fechner** (Pauline). Polish contemporary composer and talented pianist. Published quite a number of piano pieces, among which may be named:—Op. 7 Valse brill; op. 8 Caprice; Reverie, etc.

**Felsenthal** (Amalie). German composer; born at Iserlohn, 1841. Has published a number of piano pieces, but is best known by her excellent children songs, of which op. 8 and 9, a set of fifty have been translated and published as "Dorothy's Songs" (London).

**Ferrari** (Carlotta). Italian composer; born at Lodi, Jan. 27, 1837. Pupil of Mazzucato, Strepponi and Pozzini at the Milan Conservatory. Talented writer of dramatic music.

Her first opera, "*Ugo*", was finished in 1857, but such were the objections to her sex by the various managers to whom she presented her work that, in order to secure its public performance, she was obliged to pay the entire expense of the first performance, which occurred at the Santa Radagonda Theatre, Milan, July 24, 1857. The opera scored an emphatic and complete success, and from that time on managers were only to happy to secure any of her works. Her second opera, "*Sofia*" (first performance at Milan, 1866), was equally successful, having a continuous run of several weeks; as did likewise her third opera, "*Eleonora d'Aborea*" (Milan, 1871).

A fine Grand Mass, written for the Cathedral of Lodi, 1868, procured for her the government commission to write a Requiem for the anniversary of the death of King Charles Albert (performed successfully at Turin, July 22, 1868). She was likewise commis-

sioned to write a Cantata in honor of the visit of a Roman Deputation at Turin.

Besides the above works, Farrari has published a number of songs and part-songs, among which are a number in Canon form, of which she is said to be one of the greatest masters. They consist of "Six Canons" for three voices and piano, "Twelve Canons" for three voices, published by Breitkopf & Hartel, and "Six Melodies in Canon form", published by Ricordi. Pougin speaks of her talent as remarkable.

**Ferrari** (Gabriella). Talented contemporary French composer, pupil of Ketten, Dubois and Gounod. Wrote a number of orchestral works (Suites Symphoniques, etc.), various piano pieces (Rhapsodie Espagnole, Papillons, Menuet Louis XIV etc.), and a number of songs (A une fiancee; Sous bois; La songe du poete; l'Aimée). Also a comic opera "*Le Dernier amour*", which was performed for the first time at the Theatre Mondain, June 11, 1895.

**Fichtner**, see Erdmannsdoerfer.

**Fitzgerald** (Lady Edward) is the author of a number of pretty songs (I remember how my childhood fleeted by, etc.)

**Fletcher** (Alice C.) Assistant in American Ethnology, Peabody Museum, Harvard University. Author of a very interesting article on "A study of Omaha Indian music", published with numerous music illustrations.

**Flower** (Eliza). English composer and poetess. Born Harlow, April 19, 1803; died Dec. 12, 1846. Published "Musical illustrations of the Waverly Novels", London 1831, which displays considerable imagination and talent. Also a number of other works of a similar character. Of her various part-songs, "Now pray we for our country" is greatly admired. A set of "Hymns

and Anthems" were written for service at Finsbury Chapel, London.

**Flotow** (Martha von). Daughter of the opera composer Flotow ("*Martha*", "*Stradella*", etc.) has written a number of pleasing songs, published by Sulzbach, Berlin.

**Foa** (Eugenia). French writer, author of the work "*Les Petits Musicians*", Paris, 1840, which contains biographical notices of Palestrina, Michael Lambert, Tartini, Joseph Haydn, Naumann and Mozart.

**Fodor** (Josephine Mainviell) the celebrated vocalist, born at Paris 1793, is the author of the work: "Reflexions et Conseils sur l'art du chant". Paris, Perrotin 1857.

**Folville** (Juliette). Belgian composer and gifted violinist, born at Liege, January 6, 1870. Composed a set of orchestral suites (Scenes Champetre, Scenes d'Hiver, etc.), a Violin concerto and other compositions of merit. Her opera "*Atala*" was performed at Lille, 1892, with considerable success.

**Fortey** (Mary Comber). English contemporary pianist and composer, author of "How to teach the pianoforte to young beginners", London, 1883. and writer of a number of songs (Castles in Spain; Going to sleep; etc.)

**Fortmague** (Baroness de). Composer of an opera "*Bianca Torella*", which was produced at Toulouse, France 1897.

**Fowles** (Margaret F.) Contemporary English pianist, organist and conductor of the Ryde (Isle-of-Wight) Choral Union, the concerts of which she conducted for twenty years, retiring in 1894. Author of a number of anthems, and hymn tunes, also of several songs.

**Frankel** (Gisela). German contemporary composer. Published a "*Hochzeitshymne*" for mixed chorus and a number of piano compositions (Romanze, Gavotte, Nocturne, etc.)

**Francois** (Emmy von). German composer. Writer of marches for military band, and various piano compositions.

**Frazer** (Mrs. Allan H.). Contemporary song writer (Cupid in the garden, Hush thee, etc.

**Freudenberg** (Frl. von). German writer. Published in 1728, at Leipzig, a theoretical work, "Kurze Anfuehrung zum Generalbass". A second edition was printed 1733, a third 1744, and a fourth, revised, 1752.

**Fricker** (Anne). English composer and poetess; born about 1820. Writer of many pleasing songs, of which "Fading away" first brought her into notice. Among her other songs may be mentioned:—A Harvest Hymn, Angel of peace, Regret, Autumn breezes, Phyllis fair, etc.

**Frugoni** (Bertha). Italian composer, of whom Ricordi publishes a number of piano compositions.

**Gabriel** (Mary Ann *Virginia*). English composer. Born at Banstead, Feb. 7, 1825; died at London, Aug. 7, 1877, from the effects of a carriage accident. Her teachers were Pixis, Dohler, Thalberg and Molique. Wrote a number of cantatas, of which the best known are:—"Evangeline", "Dreamland", and "Graziella"; and the operettas "*Widow's Bewitched*" (had a long run in 1867), "*Grass Widows*", "*Shepherd of Cornowaillis*", "*Who's the Heir*", and "*A Rainy Day*". Also a number of part-songs and piano pieces. Miss Gabriel is best known by her numerous and tuneful songs, of which:—When sparrows build, Ruby, Parted, Weary, and several others have had a world-wide reputation.

**Gade** (Margaret). English song writer. Of her songs the best known are "Forgotten", and "When hearts grow old".

**Gail-Garre** (Edme Sophie). French dramatic composer. Born at Paris, 1775; died there, 1819. Talented

writer of several operas, of which her first, "*Les deux Jaloux*", opera comique, was successfully performed at Paris, 1813; and another, "*Angela*", was written with the colaboration of Boieldieu. Two other operas are: "*Mlle. de Launay*", opera comique (first performance Theatre Feyden, 1813); and "*La Meprise*" (1818). Her last opera, "*La Serenade*", scored a great success at Paris, 1818.

She is the author of the well-known barcarolle "O Pescator dell'onda", and of a number of pretty songs ("Vous qui priez, priez pour moi", very popular); also part-songs and piano pieces.

**Gallois** (Mme. Phillippe). French contemporary composer. Published a number of songs and piano pieces. Several Ballets have been frequently played by the Paris theatres.

**Galloni** (Adolfa). Italian composer of vocal and instrumental music, and author of the opera, "*I quattra Rustici*".

**Garcia de Beriot** (see Malibran).

**Gaschin-Rosenberg** (Countess Fanny). German composer; born at Thorn, 1818. Excellent pianist, pupil of Liszt, Thalberg and Henselt; created a sensation by her excellent and brilliant playing. Her compositions consist of a number of piano pieces, among which may be mentioned a very popular "Reverie"; also op. 9 Charme brise, op. 10 Poeme Harmonique, op. 11 Bourrasque musicale, etc.

**Gates** (Alice Avery). American writer of songs (Bitter sweet, June slumber, etc.).

**Gay** (Marie Sophie). French composer. Born at Paris, 1776; died there, 1852. Talented pianist, and writer of a number of piano compositions and several cantatas.

**Gaynor** (Jessie L.). American composer; born at St. Louis, Mo., of Scotch and American parentage. Talented pupil of Louis Maas, with whom she studied

piano, theory and harmony. Mrs. Gaynor's songs are bright and appeal to those who appreciate wholesome sentiment without mawkish nonsense. Among her compositions are an "Album of Seven Songs", "Rose Song Collection", etc.

In addition to songs, Mrs. Gaynor has written piano music, quartets for male and female voices, etc.

**Geiger** (Constanze). German composer; daughter of Joseph Geiger, the composer of the opera "*Wladist*"; born at Vienna, 1836. Appeared as an infant prodigy in public, giving piano recitals while scarcely 6 years old, creating quite a sensation by her playing.

Of her published works, consisting of vocal and instrumental compositions, the following deserve mention:—Op. 4 Ave Maria, for soprano solo, chorus and organ; op. 6 Duettino for tenor and bass with piano; op. 3, 8 and 9 a series of waltzes; op. 15 Romanze, and a set of Nocturnes.

**Genlis** (Countess Stephanie Felicite). French composer, born at Champcerie 1746, died 1830. A very talented amateur, playing with rare skill a number of instruments. Author of a method for the harp, and a number of compositions for the harp and other instruments.

**Germain** (Sophie). French writer, born at Paris 1776, died 1831. Was an eminent mathematician, and has written several valuable works on the laws of vibration and kindred subjects.

**Gibson** (Louisa). English writer, born in London 1833. Author of "A First Book on the Theory of Music, applied to the Pianoforte," London, 6th edition, 1876; and a number of songs.

**Gignoux** (Mlle.). French contemporary composer of talent, her most important work being "La Vision de Jeanne d'Arc", scene lyrique, which was first performed in 1890.

**Gizycka-Zamoyska** (Countess Ludmilla). Hungarian composer, born at Tyrnau, residing at Vienna. Pupil of Nottebohm, Heuberger and Robert Fuchs. Her compositions, frequently played in public, consist in part of:—Op. 1 Polish Melodies, op. 2 Eight Songs, op. 3 Three Serenades, op. 10 Sarabande and Gavotte, op. 11 Ballade Polonaise, op. 12 Petite Valse, op. 18 Roccoco Gavotte, and a number of songs.

**Gleason** (Mary W.). Song writer.

**Glen** (Annie). Born of English parents at Agra, India, Aug. 14, 1859. An excellent musician, and author of "How to Accompany", an interesting little work; and "Music in its Social Aspect".

**Glover** (Sarah A.). English musician and teacher. Born at Norwich, 1785; died at Malvern, Oct. 20, 1867. She invented the Tonic Sol-fa system of musical notation, which Curwen afterwards modified and changed until its present form was reached.

Although no doubt the success of the system is due to Curwen's constant labors in its cause, credit must be given Miss Glover for inventing a system which is beyond doubt the one most satisfactory to the teacher who has large numbers of pupils to deal with. She published "A Manual of the Norwich Sol-fa System" (1845), and "Manual containing a Development of the Tetrachordal System", London, 1850.

The system was awarded a prize of honor at the "Grand concours orpheonique" at the World's Fair, Paris, 1867.

**Goddard** (Arabella), the celebrated pianist, was born of English parents at St. Servan, near St. Malo, Brittany, Jan. 12, 1836. At the age of four she performed in public, and at six received instruction from Kalkbrenner. For several years she studied piano with J. W. Davison (whom she married in 1860) and Thalberg, and harmony with G. A. Macfarren. In 1854-5

she made a concert tour in Germany, playing at the Gewandhaus concerts, Leipzig, Jan. 11, 1855. She published a Ballade, and some piano pieces.

**Goerres** (Maria Vespermann). German contemporary composer of vocal and instrumental music. Of her printed works may be mentioned:—Op. 3 Sacred songs, with organ obligato; op. 5 four hand pieces; op. 8 Aus den Bergen.

**Goetze** (Auguste). Celebrated vocalist and teacher. Born at Weimar, Germany, 1840; daughter of the eminent vocal teacher, Franz Goetze. She was considered one of the finest singers of Lieder in Germany. In 1875 she started an opera school at Dresden, which was highly successful and has attained a wide reputation, among her pupils being von Kotzebue, Fanny Moran-Olden, and other celebrities. Beside teaching, she has devoted considerable time to composition, and her operas "*Susanna Monfort*", "*Vittori Accorambori*", "*Magdalena*", and "*Eine Heimfahrt*", have been performed in a number of cities. She has likewise published a set of vocal studies, a Vocal Method, and a number of songs.

**Gollenhofer-Müller** (Josephine). German composer and harp-player. Published various compositions for the harp (Monologs to "Bride of Messina", to "Bride of Orleans", etc.).

**Goodeve** (Mrs. Arthur). English contemporary writer of songs and ballads (If thou must love me, Donald Graeme, In the silver years, Fiddle and I, etc.).

**Goodwin** (Amina Beatrice). English writer and pianist; born at Manchester. Pupil of Reinecke and Liszt, and author of "Practical Hints on the Technique and Touch of Pianoforte Playing", 1892. Also various piano compositions.

**Gossler** (Clara von). German composer, of whom a number of piano pieces and songs are printed at Leipzig.

**Gougelet** (Madame). French composer of the latter part of the 18th century, living at Paris. Published "Une Methode ou Abrege des regles d'accompagnement du clavecin", Paris, 1771.

**Grab** (Isabella von). German composer. Author of op. 1 Deux Marche funebre; op. 2 Impromtu, op. 3 Dramatisches Fantasiebild, op. 4 Songs without words. etc.

**Grabowska** (Countess Clementine). Polish composer. Born at Posen, 1771; died at Paris. Author of a number of piano compositions, among them a Sonata op. 2. Also a number of very characteristic Polonaises.

**Graever** (Madeleine). Dutch pianist and composer; born in Amsterdam, 1830. Pupil of Bertelsmann, Moscheles and Litolff. Concertized with success in England, France, Holland and Germany, and resided during 1861 in New York. Appointed in 1863 Court pianist to the Queen of Belgium. Her compositions are mostly for the piano (la Ronde des Fantomes, le Reveil des Printemps, l'Attente, etc.).

**Graham** (Maria). Scottish writer, author of "A few words on the formation of the major and minor scales, in a letter to her pupils". London, 1852.

**Grandval** (Maria Felice Clemence de Reiset, Vicomtesse de). French composer; born at the Chateau de la Cour-de-Bois, France, Jan. 21, 1830. Dramatic writer of great ability, pupil of Flotow and Saint-Saens, received also for a time some instruction from Chopin. Mme. de Grandval is undoubtedly one of the foremost female composers of our time, her works, embracing all forms of composition, show a wealth of harmony, a knowledge of effects, truly marvelous. Particularly her church compositions are considered among the best of modern writers.

Of her compositions, deserving special mention, are

the operas: "*Le Son de Lise*" (first performance at the Bouffe Parisiennes, Paris, 1859); "*Les fiancees de Rosa*" (Theatre Lyrique, 1863); "*La Comtessa Eva*" (Baden-Baden, 1864); "*La Penitente*" (Paris, 1868); and "*Piccolino*" (Theatre Italien, 1869). Another opera is called "*Le Bouclier de Diamant*", and her last one, "*Mazeppa*", in 4 acts, was first performed with success at Bordeaux, April, 1892.

A lyric scene, "*La Foret*", for soli, chorus and orchestra, received its first hearing at the Salle Ventadour, Paris, 1875.

Her church compositions consist of Mass No. 1, for three solo voices, chorus and orchestra (first performance at the Atheneum, Paris, April 1, 1867); Mass No. 2, for soli, chorus and orchestra (first representation at the Paris Conservatory); the Oratorios "Sainte Agnes" (Concert Spirituel, Paris, April 13, 1876, and Nimes, 1902); and "La Fille de Jaire" (won the Rossini prize), a Stabat Mater for soli, chorus and orchestra, containing a very fine "March to Calvary" and a beautiful "Juxta Crucem", was received most enthusiastically by critics at its first representation, April, 1870.

She has likewise written a "Pater Noster", for soprano, piano and organ; several "O Salutaris", and various other church compositions (Benedictus, 3 voices, organ and piano; Gratias, 2 voices; etc.).

Of orchestral and concerted music may be mentioned:—An Overture for grand orchestra; "Esquisses symphoniques" for orchestra (first performance by Colonne at the Concerts Populaires, March 8, 1874); Trio No. 1, op. 7, for piano, violin and cello; a Sonata op. 8 for violin and piano; a Suite for flute and piano; a Concertino and several other works for violin and piano; also a number of piano pieces (Nocturnes I. and II., etc.).

Her vocal compositions consist of "Jeanne D'Arc", grand scena, for alto voice with piano and organ; an "Album of Songs"; "Les Lucioles", reverie for mezzo soprano, violin solo, piano and organ; and various songs and duets (Chanson d'Autrefois, Si j'etais Dieu, Rapelle Toi, etc.).

Hippolyte Buffenoir has published a biography: "Madame de Grandval" (Paris, Mirabeau).

**Gray** (Louisa; Mrs. Abingdon Compton). Contemporary English amateur composer, whose operetta "*Between Two Stools*" has been performed at many places. Also composed a number of songs (What an angel heard, Evening star, etc.).

**Greene** (Edith). English contemporary composer of promise. Has written a symphony for orchestra which was successfully performed at London, 1895. Is also the author of a Sonata for violin and piano, and other works of real merit.

**Gretry** (Lucille). French composer; born at Paris, 1770. Daughter of Gretry, the celebrated dramatic writer (author of "*Richard Coeur de-Lion*", etc.). Lucille inherited her father's musical talent, whose pupil she was. While scarcely sixteen years old her operetta, "*Le Marriage d'Antonio*", was successfully performed at the Comedie-Italienne, 1786. At the same theatre another of her operas, "*Toinette et Louis*", was given the following year. Unfortunately this talented young woman died, after a short illness, in 1794, scarcely twenty-four years old.

**Griebel** (Thekla). German contemporary composer. Her opera, "*Schoen Karin*", was performed in 1895 at the theatre at Breslau, and at Copenhagen, Dec. 9, 1899.

**Griswold** (Gertrude). American contemporary composer of songs, of which "What the chimney sang" is best known.

**Gro** (Josephine). American writer of piano music and songs (Something more, With shy brown eyes, La Tambourine, etc.).

**Gronan** (Minna). (See Brinkmann.)

**Groom** (Mrs., nee Wilkinson). English vocalist and composer; died May, 1867. Writer of a number of songs, of which "Over the Sea" is probably the best known.

**Guenin** (Mlle.). French composer; born at Amiens, 1791. Composed at the age of sixteen the music to the opera "*Daphnis et Amanthée*", which was greatly admired.

**Guerre** (Elizabeth Claude Jaquet de la). French composer; born at Paris, 1669. A remarkable fine clavecinist, who, scarcely fifteen years old, created a profound sensation by her wonderful playing, as well as by her meritorious compositions. The opera "*Céphale et Procris*", which she wrote and published in 1694, was performed at the Royal Academie, Paris. Also wrote a number of Cantatas, several books of Sonatas, and various other compositions for the clavecin. A fine Te Deum was performed in 1721 at the Louvre during the celebration ceremonies on the King's recovery. Died at Paris, 1729.

**Guest** (Jeanne Marie). English composer; born at Bath, about 1769. Was the daughter of Ralph Guest, a talented organist, who was also her teacher. She has written several Concertos (M.S.), a number of pieces and voluntaries for the organ, sonatas and other works for the piano, and the cantata "The Afflicted African".

**Guidi** (Teresa). Italian contemporary composer. Author of various operas, ("*La Nozza di Fiorina*" and "*Estrella*".)

**Gunn** (Anna, nee Young). English writer and musician. Author of the elementary work, "An Instruction to

Music". A second edition was published at Edinburgh, 1820.

**Gyde** (Margaret). English contemporary pianist and composer; born in London. Pupil of W. C. and G. A. Macfarren. Winner of the Sterndale Bennett Prize, 1879; Potter Prize, 1880; Lady Goldsmid Scholarship, 1881. Her works consist of two violin Sonatas (G minor and C minor), piano pieces (Scherzo, Tarantella, Impromtus, etc.), organ music, and a number of songs.

**Haass** (Maria Catharina). German composer, writer and editor; born at Ottweiler, Feb. 29, 1844. Pupil of Friedrich Lux. She was editor of the juvenile journal, "Musikalische Jugendpost", which was conducted in a most able manner. Her compositions consist of a number of piano pieces for 2 and 4 hands, duos for harmonium, songs, trios, etc. Of her literary works may be mentioned, "Kuenstlerleben" and "Musikanten Geschichten".

**Habicht** (Emma). German writer. Author of "Recollections of Chopin", which she published under the nom-de-plum of Mrs. C. E. H.

**Hackett** (Maria). English musician. Born Nov. 14, 1783; died Hackney, London, Nov. 5, 1874. Author of "A brief account of Cathedral and Collegiate Schools", London, 1827; "A popular account of St. Paul's Cathedral", London, 1816; and a number of songs.

Greatly interested in the education of cathedral choir boys, and to encourage the composition of church music, she founded the Gresham prize medal in 1831.

**Haenel de Cronenthal** (Marquiese Louise Auguste de). Talented French amateur; born 1839. Pupil of Stamaty, Franchomme and Demersemann. Her works consist of: 4 symphonies. 22 sonatas, a string quartet, a "Romance dramatique" for cello and

piano, a number of piano compositions, and the opera "*La Nuit d'epreuve*", which was performed with success at the Paris Exposition, 1867, and is remarkable on account of the numerous original Chinese melodies introduced therein. A gold medal was awarded by the Exposition for this work.

**Hale** (Mrs. Irene). American composer. Songs :—Five little white heads, Mystery, We'll go no more a-roving, etc. Published a number of piano compositions under the nom-de-plum "Victor Rene′".

**Hambrock** (Mathildė). German composer. The following compositions appear in print :—Op. 6 two songs, op. 11 a set of four hand pieces, op. 12 three pieces for violin and piano, etc.

**Haman** (Elizabeth). Song writer (Barbara Fritchie, etc.).

**Hammer** (Marie von). American composer ; daughter of Albert H. Wood, well-known at one time as composer and pianist. Many of her songs (Good night ; A fair, good man ; Gondellied ; etc.) have been favorably received. Wrote a Romanza for cello and piano, etc.

**Handley** (Dephine). (See Schauroth.)

**d'Hardelot** (Guy ; Mrs. Rhodes). Contemporary French composer ; residing at London. Author of a number of songs, which, combining French lightness and elegance of style with the naivete′ of theEnglish ballad, are great favorites with the celebrated singer, Mme. Calve′.

Of her best known may be named :—Avec Toi, Sans Toi, Chanson de ma vie, La fermierė, Invocation, Serenade, Sous les branches, Mignon, Say yes, Valse des libellules, etc. Also an operetta, "*Elle et Luie*",

**Hardy** (Mrs. Charles S.). American writer of songs :—A child's complaint, Fir tree, A Song, etc.

**Harraden** (Ethel). English contemporary composer, sister of the novelist, is the author of the opera "*The Taboo*" (produced with some success at the Trafalgar

Square Theatre, London, 1895), the operetta "*His Last Chance*", and the cantata "Pearl" for treble voices. Also several violin compositions, and various choruses and songs.

**Harrison** (Annie Fortescue), wife of Lord Arthur Hill. English writer of songs, of which the song "In the gloaming" and "We meet again" attained considerable popularity; and her operettas, "*The Ferry Girl*" (1883), and "*The Lost Husband*" (1884) were both performed at London.

**Harland** (Lizzie). English contemporary composer. Her dramatic cantata "Coeur de Lion" was performed at West Bromwich, Feb., 1888. Has likewise written a cantata for female voices, "Queen of the Roses"; many songs, part-songs, and piano compositions.

**Heale** (H—.). English composer; born London, Feb. 14, 1855. Author of several cantatas ("Epithalamion", "Watersprite", etc.), and numerous choruses for female voices, and songs; a Piano Method, various piano and violin compositions, and compiler of a "Class Singing Book".

**Heckscher** (Celeste D.). American composer, who has published a number of songs (Serenade, Gypsy Lullaby, Why I love thee, etc.), as well as piano music.

**Heidenreich** (Henrietta). German composer of a number of violin compositions (op. 2 Duo concertante, op. 3 Duo brillant, etc.

**Heim-Brehm** (Matilde). German composer. Author of instructive pieces for the violin and piano.

**Heinke** (Ottilie). German contemporary composer, born at Breslau and living at Berlin. Composer of a number of charming characteristic piano pieces of merit (op. 12 Kindermaskenball, op. 16 Nine pieces in dance form, etc.). Also two Romances op. 17 for cello and piano.

**Heinsius** (Clara). German composer, born at Berlin, 1801. Pupil of Rungenhagen. A number of her "Lieder und Balladen" were published in 1819. Died at Berlin, March 11, 1823.

**Heitmann** (Mathilde). German composer of songs (op. 3 Sixteen Children Songs, etc.); also a number of vocal studies, of which op. 2 is a set of "21 Melodic Solfeggios".

**Heller** (Ottilie). German composer of songs (Rittersabschied, Sehnsucht, Fischerbraut, etc.). Also a number of piano pieces of a medium grade.

**Hendrich-Merta** (Marie). German composer; born at Salzburg, Oct. 7, 1852. Talented musician, who has written a Trio for violin, cello and piano; also piano music and songs (Endlich doch, Gruss, Gute Nacht).

**Henn** (Angelica). German composer; born at Pforzheim. Talented pupil of Kalliwoda. Her most important works are the opera "*Die Rose von Libanon*", and a "*Missa Solemnis*". Published a number of songs and instrumental pieces.

**Hensel** (Ottavia). Author of "The Rhinegold Triology", the musical novel "Imperia", and "Life and Letters of L. M. Gottschalk".

**Hensel** (Fanny Cecilia), the eldest child of the Mendelssohn family, was born at Hamburg, Nov. 14, 1805, and died at Berlin, May 17, 1847. She was a pupil of Berger, and became a brilliant pianist, of whom Mendelssohn, who was tenderly attached to her, frequently spoke of as "being a better player than himself". Her most important work is a Trio in D, op. 11, for violin, cello and piano, which was published after her death. She excelled in songs and piano pieces, several of which were published under her brother's name, namely, Nos. 2, 3 and 12 of opus 8; and Nos. 7, 10 and 12 of opus 9.

She also wrote several choruses to Goethe's "Faust"

and other part-songs, various songs and a number of piano compositions, of which opus 2, 4, 5, 6 and 8 are "Songs without Words".

Fanny Hensel's death, like that of her famous brother, was sudden; and it is far from unlikely that both were due, in greater or less measure, to the same cause—overstrain of mental powers in early life.

**Heritte-Viardot** (Louise Pauline Marie), daughter of the celebrated singer Viardot Garcia, and niece of Malibran and Manuel Garcia.

This talented woman was born at Paris, Dec. 14, 1841, and from her youth was reared in a musical atmosphere. At 21 she married a Mr. Heritte, French Consul at the Cape of Good Hope, where she settled for a time. Returning to Europe, she was appointed to a professorship at the Imperial Conservatory at St. Petersburg, remaining there for four years. The climate not agreeing, she returned to Paris, devoting her entire time to composition and teaching. In 1886 she settled at Berlin, conducting an opera school of singing with great success. Of her compositions the following deserve mention:—the operas: "*Bachus Fest*", and "*Lindoro*" (performed at Weimar 1879); a cantata "Wonne des Himmels" for soli, chorus and orchestra; three Quartets for piano, violin, alto and cello; four Quartets for strings; the cantata "Die Bajadere" for chorus and orchestra; a Sonata for two pianos; 2 piano trios; a set of 40 Vocalises, various part songs, and a number of songs for one voice (Die dunklen Wolken, Jäger's Abendlied; Nun ruht und schlummert Alles, Das Reh, etc.).

**Hertz** (Hedwig). German composer, writer of a number of small choruses, songs and piano pieces.

**Herzogenberg** (Elizabeth von). German composer, wife of the talented composer Heinrich von Herzogenberg.

Has published a number of piano compositions (Rieter-Biedermann, publisher).

**Heuberger** (Jenny). German vocalist and teacher, born at Cassel, July 13, 1831, is the author of a number of songs (Morgenstaendchen, etc.)

**Hill** (Lady Arthur). (See Annie Harrison).

**Hill** (Mildred J.). American song writer, born Louisville, Ky. (Perfect day, Apart, My star, Love's paradise, Smiles and frowns, To Anthea, a Sleep song, etc.)

**Hinrichs** (Marie), wife of Robert Franz, the eminent German song writer, was a composer of songs of considerable ability (Du welker Dornenstrauch, Ihr Bild, Eine alte Kunde, etc.). Born 1828; died at Halle, May 5, 1891.

**Hodges** (Faustina Hasse). American composer, who died Feb., 1895, was the daughter of the well-known organist Edward Hodges, and herself an organist of ability. Of her song "Rose Bush", a favorite of Adelaide Phillips, the celebrated singer, over 100,000 copies were sold. Her compositions consist of church music, piano pieces and songs.

**Holland** (Caroline). English conductor and composer of some tuneful part-songs. She has also written the cantata "Miss Kilmansegg", produced 1883, and the choral ballad "After the Skirmish", for chorus and orchestra, 1896.

**Holmberg** (Mme. Betty). Norwegian composer. Author of a fine "Suite" for violin and piano, beside other violin compositions.

**Holmes** (Auguste). This talented lady was born 1850, at Versailles, of Irish parents. A more highly endowed woman can scarcely be found; a beautiful singer, artistic pianist, writer of excellent poetry, and a recognized musical composer of high rank. She is a pupil of Saint-Saens and Cesar Frank, and considered one of the foremost female composers of France.

Of her various operas "*Hero et Leandre*" received a flattering reception at its first performance, 1874. Two other successful operas are: "*Astarte*" and "*Lancelot du Lac*". Her last opera "*La Foret Noir*", which she brought out 1895, was rather a disappointment, not comparing with her former works, partly due to the weak libretto.

Her most important works are her orchestral compositions, consisting of the Suites:—"Irlande", "Les Argonautes", "Pologne", "Laudus pro Patria", "l'Andante Pastorale", and the overture to "Hero and Leandre". These are frequently performed in public. Her most recent work is a symphonic poem, "Andromede". Then there is an "Ode Triumphale", which achieved an immense success at its first performance at the Paris Exhibition, 1889; also the beautiful Psalm "In Dixit", for chorus and orchestra. In consequence of the indifference against the works of woman composers, her earlier compositions were published under the nom-de-plum of "Herman Zenta".

Of her vocal compositions of importance may be mentioned the cantata "Vision de la Reine" with recitative, chorus, divine voices, harp, cellos, etc.; and the Aria with orchestral accompaniment, "Une Vision de St. Therese".

Miss Holmes has written a number of pretty songs, of which there may be mentioned:—Chemin du Ciel, Chanson du Page, l'Amour, la Princesse, Mignonne, Hymn a Eros, Serenade Printanierre, Kypris, Hymn a Venus, Evocation, etc.

**Holmes** (Mary). Author of "A few words about music", London, 1851. Composer of Songs without Words for Piano, 1850.

**Hood** (Helen). American composer; born at Chelsea, Mass., June 28, 1863. Pupil of J. C. D. Parker, Paine

and Chadwick in harmony, and Lang and P. Scharwenka, piano. Her most important work is a Trio for violin, cello and piano, the first probably composed by an American woman.

Her songs contain such perfect gems as Disappointment, the Violet, CornishLullaby, Shepherdess, Message of the Rose, etc.

Miss Hood has also published two Suites of violin and piano pieces (op. 6 and 10). For her compositions Miss Hood received a Diploma and Medal from the World's Columbian Exposition, Chicago.

**Hopekirk** (Mrs. Helen), the talented English pianist, was born near Edinburgh. Studied several years at the Leipzig Conservatory of Music, and with Leschetizky, making her debut at the Gewandhaus Concert at Leipzig, Nov. 28, 1878. She has written a large number of songs:—Under the still white stars (prize song), A Face, Love Lyric, Two Scotch songs, etc., and various piano compositions.

Her most important work is a "Concertstück" for piano and orchestra, produced by the composer at Henschel's Concert, Edinburgh, Nov. 19, 1894. Several orchestral works, and a Violin Sonata are still M.S.

**Horrocks** (Amy Elsie). Pianist and composer. Born of Brittish parents, at Rio-Grande-de-Sul, Brazil, Feb. 23, 1867. Entered London R. A. M. 1882. Won the Potter Exhibition Prize 1888, and the Bennett Prize 1889. Her works consist of:—A Cello Sonata in G, op. 7; Variations for piano and strings, op. 11; Legend "Undine" for orchestra, op. 16 (Queen's Hall, Feb. 6, 1897); Incidental music to "An Idyll of New Year's Eve" (Chelsea, Jan., 1890); the dramatic cantatas "The wild Swan", "The Wind", and "Spring Morning"; two Fairy Songs op. 13 for soprano solo, female chorus with string, harp and triangle accompaniment. Also a number of popular

songs and duets (Bird and the Rose, Ashes of Roses, April Showers, etc.); several piano compositions (op. 16 Mazurka, Boat Song, etc.), and various violin pieces.

**Hortense** (Eugenie de Beauharnais, Queen of Holland). Born Paris, April 10, 1783; died Viry, Oct. 5, 1837. She was a pupil of Plantade, and author of the once popular national French air "Partant pour le Syrie", although the composer Drouet claims the music as his own. A number of Hortense's songs were published in album form at Paris.

**d'Hovorst** (Mme. Gouban). Hungarian composer, of whom Haslinger, Vienna, published a Sonata in A flat, for 2 pianos, and several other compositions.

**Huber** (Nanette). German writer, and composer of piano music (op. 5 Variations for 4 hands, etc.).

**Hudson** (Mary). English composer of the last century, was organist at St. Olaves and St. Gregory's churches, London, from 1790-1801. She is the author of a number of hymns and other church music. Died at London, March 28, 1801.

**Hughes** (Mrs. F. J.). English writer, author of "Harmonies of Tones and Colours developed by Evolution", illustrated, and published at London 1883, Appendix 1885.

**Hundt** (Aline). German composer, born 1849, was one of the most talented pupils of Liszt. Her Symphony in G minor, the first performance of which she conducted personally at Berlin 1871, scored a most decided success.

She has written a "March for Grand Orchestra"; "Champagnerlied" for tenor solo, male chorus and orchestra; "Traumgestalten" op. 6 for viola and piano; "Capriccio a la Hongroise" op. 12 for violin and piano; several male choruses and various songs and piano pieces. This talented woman, whose future

seemed most promising, unfortunately died at the early age of 24, about 1873.

**Hunt** (Mrs. Blaine). English writer, author of "Observations on the Vocal Shake", with examples and exercises.

**Hunt** (Gertrude). Song writer (further notices wanting).

**Hunter** (Mrs. John, nee Anne Home). Born at Greenlaw, England, 1742; died London, March 7, 1821. A talented amateur composer and poetess. She wrote the words for Haydn's Twelve Canzonettas, the first of which Haydn dedicated to her. Writer of a number of songs, of which "Lady Anne Bothwell's Lament" is the best known.

**Inverarity** (Eliza). Scottish vocalist and composer. Born at Edinburgh, March, 1813; died at Newcastle-on-Tyne, 1846. Public singer of some note in her days, and composer of a number of tuneful ballads.

**Jacques** (Charlotte). French pianiste and composer, of whom an operetta in 1 act, called "*La Veillée*", was performed at the Theatre Dejazet, Paris, during December, 1862.

**Jaell-Trautermann** (Marie). French composer, and wife of the celebrated pianist Alfred Jaell. She was born at Steinseltz, near Weissenburg, Alsace, 1846; and died at Paris, 1895. Jaell-Trautermann was an excellent pianist, pupil of Henri Herz at the Paris Conservatory, where she gained in 1862 the first prize in the piano class.

Of her compositions the best known are:—An excellent piano method, "Les toucher nouveaux Principes Elementaires pour l'Enseignement du Piano", in 3 vols., published by Heugel, Paris.

This work has made quite a stir in musical circles in France, and occasioned considerable controversy. Of her other important works there may be named, a Piano Concerto with orchestra, a Piano Quartet,

several Waltzes for 4 Hands, and a number of melodious Salon-pieces.

An interesting study is her work "La musique et la Psychophysiologie" published by Alcan, Paris.

**Janina** (Olga, Countess de). Russian contemporary pianist, pupil of Liszt. Residing at Paris as a popular teacher and pianist, and writer of piano music, works of fiction, etc.

**Janotha** (Nathalie). Polish composer and pianist, born at Warsaw June 8, 1856. Pupil of Clara Schumann, and of Prof. F. Weber (Cologne) Piano, and Woldemar Bargiel, Harmony. Received a Diploma from the St. Cecilia Academy at Rome, and was elected an Honorary Member of the Academies at Cracow, London and Rome. Her compositions consist of a number of piano pieces and songs.

**Japha** (Louise). German composer, born at Hamburg Feb. 2, 1826. She married 1858, F. W. Langhans, the eminent music critic and writer. Mrs. Langhans is a pupil of Robert Schumann, and well known as an excellent pianist.

Her compositions consist of several string Quartets, a number of songs, and various pieces for piano. In manuscript a Piano Trio, various choral works, and an unfinished opera.

**Jenks** (Maud E.). Composer of sacred music, songs and piano pieces.

**Jewell** (Lucina). American composer, pupil of the N. E. Conservatory, Boston. Author of the songs:—Arbor vitae, the Mermaiden, Crossing the Bar, Proposal, etc. Also "Introduction and Fugue" for the organ, and other works.

**Jewell** (Althea Grant). American composer of songs, etc. (In a Gondola).

**Jones** (Mrs. Mary Cadwalladar). American writer. Author of "The Education of the Blind in Music".

**Jordan** (Mrs., born Dora Bland). Actress, singer and composer. Born near Waterford, 1762; died at St. Cloud, near Paris, July 3, 1816. Of her various songs, "Blue Bells of Scotland", composed 1800, has become famous.

**Joyce** (Florence Buckingham). American song writer (Little Boy Blue, The Dream Tree, etc.).

**Kainerstorfer** (Clotilde). German contemporary church composer, her works being all of a high order of merit. The following deserve particular mention:—Op. 17 "Marienbild", for soprano and alto, with organ obligato; op. 32 "O Sanctissima", for voice and organ; op. 40 "Adoratio Salvatoris", hymn, for alto voice and organ; op. 51 "Salve Regina", for 6 part chorus and organ; op. 39 "Bittruf", for chorus and organ.

**Kalkhöf** (Laura von). German contemporary composer. Published a Duo for violin and piano, and various piano works.

**Kanzler** (Josephine). German composer; born at Tölz, 1780. A very talented pianist and an excellent student of counterpoint and musical literature, her teacher being the famous Abbe Vogler. She is the author of two Quartets for piano, violin, alto and cello; several Sonatas and other piano compositions, a number of songs, and a treatise on harmony.

**Kauth** (Madame, nee Gräff). Talented writer of piano music, living during the latter part of the 18th century at Berlin. A number of her compositions were published at Berlin, and one of her piano concertos was a great favorite with Johann Bernh. Hummel, who frequently played the same with great success at his concerts.

**Keddie** (Henrietta Sarah Tytler). Scottish novelist and writer; born at Cupar, Fife, March 4, 1827. Author

of "Musical composers and their works", published at London 1875, a second edition being printed 1877.

**Kellogg** (Clara Louise), the famous American prima donna. Has contributed various articles on music to magazines and newspapers, among which may be mentioned a paper on "Japanese Music" in the Century magazine.

**Kemble** (Adelaide; Mrs. Sartoris). English singer; born 1814; died August, 1879. Author of a number of vocal compositions.

**Kercado** (Mlle. Le Senechal de). French composer. An operetta, "*La Meprise volontaire*", was performed at the Paris Opera-Comique, June 5, 1805.

**Kern** (Louise). German composer of a number of pretentious works (Grand Trio op. 36, for violin, organ and piano; Fantasie op. 39 for violin, harmonium and piano etc.).

**Kerr** (Mrs. Alexander). English song writer (first half of the last century). Composed a number of ballads and part-songs, to which she wrote the words. A collection of her songs were published at London, 1835.

**Kindscher** (Emilie Marie Louise). German writer; born at Dessau, May 28, 1830. Author of a number of musical novels and essays.

**Kinkel** (Johanna Matthieux). German composer. Born at Bonn, June 8, 1810; died at London, Nov. 15, 1858. Wife of the poet Gottfried Kinkel. She was an excellent pianist, pupil of C. Böhner, Berlin, and a highly educated lady. Of her writings "Letters on Piano Playing", published by Cotta in 1852, are very interesting. Her musical works consist of the operetta "*Otto der Schutz*", a "Bird Cantata", various songs and piano pieces, and a number of part-songs for male voices, of which "Knights Farewell" has probably been sung the world over.

**Kirkmann** (Mrs. Joseph). English author of "A Practical Analysis of the Elementary Principles of Harmony", published at London, 1845, in quarto.

**Klenze** (Irene von). German composer, and writer of a number of songs, published by Bote & Bock, Berlin,

**Kletzinsky** (Adele). Polish composer. Published various songs, piano pieces and concerted music (op. 34 Barcarolle, for violin and piano, etc.).

**Knapp** (Mrs. Joseph F.) American composer of songs:—A happy joyous life, The bird carol, Open the gates, etc.

**Knowlton** (Fanny Snow). American composer of songs, of which may be named:—There, little girl don't cry; Last night I heard a bird singing; etc.

**Kohary** (Countess Marie de). Hungarian composer and pianist. Writer of various piano compositions, of which "5 Sonatas for the Piano" deserve special mention.

**Komorowska** (Countess Stephanie). Russian composer. The publisher, J. Reyher, of Mitau, has printed the following compositions:—"Pensee fugitive", "Andante", several sonatas for piano, and a number of songs.

**Könneritz** (Minna von). German composer. Wrote a considerable amount of vocal and instrumental music, her opus numbers exceeding 100. A series of pretty duets op. 96 and 97 are published by Kistner, Leipzig.

**König** (Marie). German composer. Born at Lobau, Saxony; died very young at Dresden. Her song "Ich hab in Traum geweint" is very pretty, the music being beautifully adapted to the words. More than fifty of her songs and piano pieces are published.

**Korn** (Clara D.) American contemporary composer. Pupil of Bruno O. Klein and C. C. Muller. Works consist of piano compositions, songs, two Orchestral

Suites (No. 1 Ancient Dances, No. 2 Rural Snapshots), a Violin Suite op. 10, etc.

**Kotzebue** (Molly von). Eminent German singer and vocal teacher; born at Reval, 1830. Author of a vocal method "Lehrbuch der Gesangskunst", published by Senff.

**Kraehmer** (Caroline). German composer; born at Stokesh, Dec. 17, 1794. Studied at first the violin, but later on devoted her studies to the clarionet, on which she attained such a virtuosity as to enable her to give concerts with great success. She has written a number of compositions for clarionet and piano that were published by Diabelli, Vienna.

**Kralike** (Mathilde von). Contemporary German composer. A Trio in F, for violin, cello and piano, has been published by the firm of Gutman, Vienna.

**Krause** (Anna). German composer, of whom we find the following vocal compositions published:—Op. 5 Five Songs, op. 6 and 7 "Gesänge", op. 8 "Drei Lieder", etc.).

**Krinitz** (Madame de). French writer. Under the nom-de-plum "Camile Selden" she published in 1867 "la Musique en Allemagne", which contains a number of original letters, and a biography of Mendelssohn; also the musical novel "Daniel Vlady".

**Kruse** (Louise). Author of an excellent, simple Harmony Method, published by Otto Junne.

**Küchenmeister** (see Rudersdorf).

**Kurzböck** (Magdalene von). Talented amateur pianist at Vienna during the latter part of the 18th century. Wrote a number of piano compositions and songs. Haydn has dedicated to her one of his Sonatas.

**A. L.** (nom-de-plum of Mrs. Rudolph Lehmann, mother of Liza Lehmann-Bedford). Composer of numerous songs and arrangements.

**Lacerda** (Bernarda Ferreira de). Portugese writer of great renown and a fine linguist. Born 1595, at Porto; died 1644. Her reputation was so great that King Phillippe II. of Spain made her offers to take charge of the education of his children. This honor she declined, preferring to devote all her time to her studies and researches. A number of her manuscript musical compositions and writings on music are preserved at the Royal Library, Madrid.

**Lago** (N—.). Contemporary Swedish composer. Published a number of piano and violin compositions, songs, etc. A Cantata for soli, chorus and piano was awarded a prize at Copenhagen.

**Laguerre** (Elizabeth Claude de). French composer and cymbalist. Born at Paris, 1669; died there, June 27, 1729. She was famous for her talent of improvising, and frequently played at court, King Louis XIV. being a great admirer of her playing. Her works consist of the opera "*Cephale et Procris*" (performed at Paris, 1694), a Te Deum for grand chorus, performed at the Chapel du Louvre on the celebration of the recovery from sickness of the King. Also several collections of cantatas, sonatas, and various other compositions.

**La Hye** (Louise Genevieve). French composer, pianist and professor of harmony at the Paris Conservatory; born at Charenton, March 8, 1810. She was a grandniece of the French savant Jean Jacques Rousseau. Entering the Paris Conservatory as a pupil when scarcely eleven years old, she obtained in 1826 the second prize in the organ class, and the following year the first.

Of her compositions the most important are:—a dramatic work "*Le Songe de la Religieuse*", several fine organ compositions, a number of piano solos with string accompaniment, a Duo for horn and piano,

various piano pieces, and a number of songs. Several Masses, a Treatise on Harmony, a Piano and Organ method, and various other works remain M.S. Died Nov. 17, 1838.

**La Mara** (nom-de-plum of Marie Lipsius). German writer, born at Leipzig Dec. 30, 1837. This lady holds a high rank among German art critics. Her "Musikalische Studienköpfe" 3 Vols., have appeared in a seventh edition. She has also published a biographical sketch of Beethoven, and her "Musikalische Gedanken-Polyphonie" has been translated ("Thoughts of Great Musicians).

Her other writings consist of :—"Das Bühnenfestspiel in Bayreuth"; "Die Frauen im Tonleben der Gegenwart"; "Klassiches und Romantisches in der Tonwelt".

Translated Liszt's Life of Chopin, and wrote a biographical sketch of "Pauline Viardot-Garcia".

**Lamson** (Georgie). American contemporary composer of songs (Only my love ; Twilight Town, etc. .

**Lang** (Josephine). German composer, born at Munich March 14, 1815, died at Tuebingen Dec. 2, 1880. A lady of very remarkable musical gifts and personality. Mendelssohn who made her acquaintance about 1830, and who for some time daily instructed her in counterpoint and kindred branches, was deeply impressed by her conversation, charming personality and musical gifts. An enthusiastic account of her is to be found in his letter dated Oct. 6, 1831, in which he calls her "die kleine Lang".

In a letter to Prof. Köstlin, Dec. 15, 1841, he writes : "She has a wonderful gift to sing and write songs, which I have never met anyone to equal".

Ferdinand Hiller in his "Tonleben", Vol. II., speaks in most flattering terms of her compositions, making special mention of opus 12, 14, 34, 36, and 38,

published there two Concertos for clavecin or piano, with the accompaniment of two violins, two hautbois, alto and bass.

**Lehmann** (Liza; married name Mrs. Herbert Bedford). Contemporary English singer, and writer of popular songs; born in London. Pupil of Randegger in singing, Ravnkilde and Hamish MacCunn in composition. Her compositions consist of several Albums of German and English Songs; several Song Cycles, ("In a Persian Garden", rich in passages of exquisite beauty, moving pathos and telling vigor), and various violin and piano compositions.

Of her songs the following are best known:—Titanias Cradle Song, Blind Cupid, Mirage, Come dance the Romaika, Irish love song, Endymion, Scena for soprano.

**Lemcke** (Anna). German composer; born at Elbing, Oct. 4, 1862. Pupil of Robert Schwalm, and the Conservatories at Berlin and Leipzig. Her compositions consist of piano pieces and songs (Komm mit, Wie man nach einem Stern blickt, etc.).

**Lemmel** (Helen Howarth). American contemporary composer of vocal music (We Two, Two Dandelions, Pansy and Dewdrop, etc.).

**Leonardo** (Isabella). Italian composer; born 1641. She was the Mother Superior of an Ursuline Convent at Novara, and has written a considerable amount of church music, of which a number of Motets for 1, 2 and 3 voices, Vespers, and several 4 part Masses with string accompaniment have appeared in print.

**Lewing** (Adele). German composer and pianist; born at Hanover, now residing in America. Pupil of Leschetizky and Robert Fuchs. Author of a number of songs (Springtime, Love song, Faithfulness, etc. and various piano compositions. Her song "Fair Roh-

Concerto for piano with accompaniment of orchestra were published by Benout, Paris).

**Laszlo** (Anna von). German composer, of whom I find the following works as being published :—Op. 1 Fantasie for cello and piano; op. 13 Cantilena for violin and piano; op. 8 Ave Maria for French horn, with obligato of two violins, alto and bass; op. 9 Ave Maria for soprano, solo and chorus, etc.

**Lawrence** (Emily M.). English pianist and composer; born at Rugby, 1854. Pupil of Bennett, Garcia and Steggall. Her compositions comprise two cantatas for ladies' voices ("Bonny Kilmeny" and "the Ten Virgins"); a Violin Sonata in F sharp minor (performed by the Musical Artists' Society, July, 1882); various piano pieces, anthems, vocal duets and songs.

**Leavitt** (Josephina). German composer of piano pieces and songs.

**Lebeau** (Louise Adolpha). German composer; born at Rastatt, April 25, 1850. Pupil of Kalliwoda and Clara Schumann (piano), M. E. Sachs and Rheinberger (composition and harmony), Mittermayer (violin), and Anton Hainzinger (singing).

Lebeau is without doubt one of the most talented of female composers living. Her works, although not exceeding op. 40, show such sterling merit and great originality, and embrace all forms of composition, except the symphony and opera, that she must be accorded a place at the head of living women composers.

Being an excellent pianist, she has frequently performed her compositions in public, playing with great success at Vienna, Berlin, Cologne, Leipzig (Gewandhaus concerts), Munich, Frankfort, Stuttgart, etc.

Of her compositions, the most important are her works for chamber music, in which she shows her greatest originality, a clearness of thought and inven-

tion, most refreshing, which have been highly complimented and spoken of by eminent critics, such as Franz Lachner, Jean Becker and others.

Her beautiful Quartet op. 28 for piano, violin, alto and cello, was performed with great success, Dec. 1, 1883, at a Gewandhaus concert, Leipzig. The celebrated Florentine Quartet Club (Jean Becker) frequently performed it.

Equally meritorious compositions are:—the String Quartette op. 34 (2 violins, alto and cello), and her "Concertstück" op. 24 for cello and piano, for which she was awarded first prizes at a competition at Hamburg, 1882, quite a number of celebrated German composers competing.

Special mention must be made of:—the beautiful Trio op. 15 for piano, violin and cello; a fine Cello Sonata op. 17, and the Violin Sonata op. 10, all of which show great originality, and must be classed among the best of their kind.

Her orchestral works consist of a "Concert Overture" op. 23 for grand orchestra, first performed with success at Baden Baden, 1882, and a Festival overture; a Concerto for piano and orchestra (op. 37), frequently played in public, and her "Fantasie" op. 25 for piano and orchestra. The Adagio of the second movement of the "Fantasie" contains a most beautiful Cantilena, which, with its sparkling and brilliant passages, offers an excellent study to concert players, The last number contains a vigorous "Tempo di "Tarantella" movement.

Of other important works, deserving special mention, is her beautiful oratorio "Ruth" op. 27, for soli, chorus and orchestra, a work that has been performed with success in most of the large cities of Germany, Austria and Holland.

The cantata "Hadumoth", words taken from Schef-

fel's Ekkehard, and written for five Soli voices, double chorus and large orchestra, is a most remarkable work, containing many admirable lyrics and dramatic passages, the solos being well written, and the choruses very striking, a masterly double chorus deserving special mention.

Of her other works, the following partial list are the most important:—Op. 3 Theme and Variation for piano, op. 8 Sonata for piano, op. 16 two Choral Ballads for mixed voices, op. 21 six Fugues for piano (splendid studies), op. 22 "Im Sängersaal" (Concert Aria for bariton or alto, with orchestra accompaniment), op. 26 three Solos for viola and piano, op. 30 Improvisata for the left hand (excellent concert work), op. 32 Gavotte for piano (very pretty), op. 35 Romance for violin and piano.

Several of her compositions were selected for performance at the Chicago World's Fair.

**Lebrun** (Francesca). German singer and composer, daughter of Danzi, the eminent cello player; born at Mannheim, 1756. Endowed by nature with a voice remarkable alike for its purity and compass, ranging as high as F in alt without difficulty.

Mme. Lebrun, beside being a great singer, was an accomplished pianist, and composed well for that instrument. Several Sonatas with violin accompaniment, and Trios for piano, violin and cello, containing pretty harmonies and written in musicianly style, were published at Offenbach, 1783.

**Lebrun** (Sophie), daughter of the preceding, better known as Mme. Dulcken, was born at London, June 20, 1781. She was a very fine pianist, and made successful concert tours in France, Italy and Germany. Composed a number of Sonatas and other pieces for the piano.

**Lechantre** (Mlle.). French composer and pianist of the second half of the 18th century. Lived at Paris, and

published there two Concertos for clavecin or piano, with the accompaniment of two violins, two hautbois, alto and bass.

**Lehmann** (Liza; married name Mrs. Herbert Bedford). Contemporary English singer, and writer of popular songs; born in London. Pupil of Randegger in singing, Ravnkilde and Hamish MacCunn in composition. Her compositions consist of several Albums of German and English Songs; several Song Cycles, ("In a Persian Garden", rich in passages of exquisite beauty, moving pathos and telling vigor), and various violin and piano compositions.

Of her songs the following are best known:—Titanias Cradle Song, Blind Cupid, Mirage, Come dance the Romaika, Irish love song, Endymion, Scena for soprano.

**Lemcke** (Anna). German composer; born at Elbing, Oct. 4, 1862. Pupil of Robert Schwalm, and the Conservatories at Berlin and Leipzig. Her compositions consist of piano pieces and songs (Komm mit, Wie man nach einem Stern blickt, etc.).

**Lemmel** (Helen Howarth). American contemporary composer of vocal music (We Two, Two Dandelions, Pansy and Dewdrop, etc.).

**Leonardo** (Isabella). Italian composer; born 1641. She was the Mother Superior of an Ursuline Convent at Novara, and has written a considerable amount of church music, of which a number of Motets for 1, 2 and 3 voices, Vespers, and several 4 part Masses with string accompaniment have appeared in print.

**Lewing** (Adele). German composer and pianist; born at Hanover, now residing in America. Pupil of Leschetizky and Robert Fuchs. Author of a number of songs (Springtime, Love song, Faithfulness, etc. and various piano compositions. Her song "Fair Roh-

traut" was awarded first prize in the "Musical Record" competition 1899.

**Liebmann** (Helene, nee Riese). German composer and pianist, was born at Berlin about 1796. Writer of several Sonatas, Variations and other works for piano, various compositions for Violin and piano (two Sonatas op. 9 and 14, etc.); a Sonata for Cello and piano; several Quartets for Piano Cello, Violin and Alto, of which op. 13 in A flat, is published in Peters Edition; two Trios for Piano, Violin and Cello, op. 11 and 12, both published in the Peters Edition, and a number of songs.

**Lilien** (Baroness, Antoinette von). Austrian amateur composer, who lived at Vienna the latter part of the last century. Several of her works were published at Vienna 1799, and were then much spoken of.

**"Lindsay"** (M., ——Mrs. J. Worthington Bliss). English composer, born at Wimbledon. A highly popular composer of ballads, somewhat in the style of "Claribel".

Her songs "The Bridge", and "Home they brought her Warrior dead" have been very popular.

**Linwood** (Mary). English composer, born in Birmingham 1755, died at Leicester, March 2, 1845. Composer of the Oratorio "*David's First Victory*" (London 1840), and the manuscript operas "*The Kellerin*", and "*The White Wreath*". Also a number of songs, of which "Pretty Fairy" was very popular in its time.

**Lipsius**, see La Mara.

**Llanover** (Lady). Art patroness and writer, born March 21, 1802, died Jan. 17, 1896. Revived the ancient glory of the Eisteddfod, and was a prize winner herself for an essay, at Cardiff, 1834. In colaboration with Miss Jane Williams she edited and published a collection of Welsh Airs.

**Loder** (Kate Fanny). English pianist and composer, born at Bath, Aug. 22, 1826. Pupil of H. Field and Mrs. L. Andersen. Gained a King's Scholarship 1839. Appointed Professor of Harmony, Royal Academy of Music in 1844, in which year she played the Adagio and Rondo from Mendelsohn's G minor Concerto in presence and to the satisfaction of the composer, at a concert at Her Majesty Theatre.

In 1851 she was married to Sir Henry Thompson, the eminent surgeon, making her last public appearance at a concert March 6, 1854. Her compositions consist of an opera (*l'Elisir d'Amore*), an overture for orchestra; two string quartets; a Trio for piano, violin and cello; two Sonatas and some studies for the piano; a Sonata for violin and piano; organ music, and several minor piano pieces and songs.

**Louis** (Mme. —). French composer of the 17th century, her husband being an attachee of the Polish court. She is the author of the operetta "*Fleur d'Epine*", also of "6 Sonatas pour le Clavecin seule", and a number of songs, of which a collection "Receuil d'Ariettes choisis" were published at Paris.

**Löwe** (Auguste). German Alto singer and composer, born at Berlin 1822. Schumann speaks of her voice in his writings. She is the author of a number of German songs.

**Lowthian** (Caroline). English contemporary writer of popular dance music (Myosotis Waltz, etc.), and songs.

**Ludwig** (Rosa). German composer of piano music and studies (op. 2 "Le Trille et l'Octave", Etude pour piano; op. 3 Nocturne, etc.).

**Lund** (Baroness van der). Dutch composer, of whom the following works appear in print: — op. 2 Auf Fluegeln des Gesanges; op. 3 Serenade romantique;

op. 4 Allegretto grazioso ; op. 5 Arabesque ; op. 7 Moment de Tristesse, etc.

**Macfarren** (Natalia, nee Andreae). English vocalist and teacher, wife of Sir George Alexander Macfarren. the eminent musician. She has translated a number of Opera libretti, and other works, and edited quite a number of the Novello Editions of partsongs, etc.

Her own works consist of a "Vocal Method", an "Elementary Course of Vocalising and Pronouncing the English Language".

**Macfarren** (Mrs. John), sister-in-law to Sir George Macfarren. Born in London June 19, 1824. Talented pianist and writer of a number of very popular light piano pieces, which she published under the nom-de-plum of "Jules Brissac". Several of these, like "Valse de Bravoure" and "Bonnie Scotland" having a very large sale. She died at London, Nov. 9, 1895.

**Macironi** (Clara Angela). English composer, born at London, Jan. 20, 1821, of an ancient and noble Roman family. Pupil of Ciprian Potter and C. Lucas at the Royal Academy of Musicians. Appointed to a Professorship at the same, and Associate of Philharmonic Society, London.

Miss Macironi is one of the best known among British female composers, and the merit of her works gives her a high place. Her "Suite" for violin and piano is ably written. She is the author of a number of other meritorious works, but is chiefly known however to the general public, by her part-songs (which have been sung by 3000 voices at the Crystal Palace etc.), and by her songs, which are great favorites with Mme. Sainton Dolby, Santly and others.

Macironi has formulated and put in practice an original system of teaching large numbers of pupils, and the success of her method has been indorsed by such

authorities as Sir G. A. Macfarren, Barnby and W. Macfarren.

She has published a large number of songs and part-songs, a partial list is as follows. Songs:— An Hour with thee; Daisy's Song; Dreams; My Child; Song over a Child; The Recall; Take o take. Part-songs:— Dreams; Cavalry Song; Footsteps of Angels; Good morrow to my Lady bright; Who is Sylvia, etc.

**Mackenzie** (Miss Grace). American contemporary composer, author of "The Helmsman" and other songs.

**MacKinlay** (Mrs. — ) English writer of songs, (Flowers that never die; Now the parting hour; Remember thee; Parting, etc.)

**Maeder** (Emily P.) American writer of the following songs: — The Robin, Sweetheart sigh no more; Soft and gently through my soul, etc.

**Maier** (Amanda). Swedish composer, pupil of the Leipzig Conservatory of music, wife of Julius Röntgen, the composer. She is the author of a number of compositions for the violin, (Sonata in B minor, etc.) A set of Swedish dances for violin and piano, op. 16, are published under her married name, Amanda Röntgen.

**Maistre** (Baroness de). French composer, of whom a number of sacred compositions have been published, the most important being a fine "Stabat Mater".

She has written 3 operas, "*Ninice*", "*Cleopatre*" and "*Les Roussalkas*", the latter being successfully performed at the Theatre de la Monnais, Brussells, March 14, 1870. Died June, 1875, at Cannes.

**Malibran** (Maria Felicitas). French singer, born at Paris, 1809, daughter of the distinguished Tenor Garcia, and the wife of De Beriot, the violinist. This celebrated Soprano, one of the greatest the world has ever heard, was also the author of a number of pleasing Romances and Chansonettes, a collection of which were pub-

lished by Troupenas, Paris, under the title of "Dernier Pensees musicales de Maria Felicite Garcia de Beriot."

She died at Manchester, Sept. 23, 1836. A funeral cantata "In Morte di Maria Malibran", the words by Piazzi, and the music the joint writing of Donizetti, Mercadante, Paccini and Vaccaj, was performed in honor of her memory at the La Scala, Milan, March 17, 1837.

**Mampe-Babnigg** (Emma). German singer and writer of a number of songs (op. 1, 2, 3, 4 a set of 8 songs; op. 6 Three songs; op. 7 Three songs, etc.).

**Mannkopf** (Adolphine). German composer, published a number of songs and sacred quartets for mixed voices.

**Marchesi** (Mathilde de Castrone, maiden name Graumann). This eminent vocal teacher was born at Frankfort on the Main, Germany, March 26, 1826. She studied singing with Nicolai, (Vienna), and later on (1845) with the celebrated Garcia at Paris.

Miss Graumann was prominent as a soprano singer, appearing successfully in Germany, Holland, England, France, Belgium, etc. In 1852 she married Salvatore Marchesi, Cavalier de Castrone, an Italian of noble birth, and well known as a successful singer and teacher.

After residing and teaching for ten years at Vienna, she resigned her position at the Conservatory, removing to Paris, where she is at present residing and teaching, being considered one of the foremost vocal teachers of the world.

Madame Marchesi has devoted considerable time to composing and writing. Her celebrated method "Ecole de Chant", which appeared about 1861, is perhaps one of the best vocal methods published, and highly recommended by Rossini. Beside her method she has published the following list of excellent vo-

calises and solfeggi; Op. 1, Elementary progressive Exercises; op. 2, Twenty-four Vocalises; op. 3, Twenty-four Vocalises for Soprano; op. 4, Vocal Studies; op. 5, Twenty-four Vocalis Elementaires; op. 6, Twenty-four Vocalises perfectionnement; op. 7, Twelve Etudes de Style; op. 8, Etudes d'Agilite; op. 9, Etude d'Agilite; op. 10, Twenty-four Elementary Vocalises; op. 11, Twelve Etudes de Style; op. 12, Eighteen 2 part Vocalises; op. 13, Twelve Vocalises; op. 14, Etude d'Agilite; op. 15, Twenty-four Vocalises; op. 16, Etude d'Agilite; op. 17 and 18, Etudes d'Agilite; op. 21, L'Art du Chant, method in 4 parts; op. 22, Eight Vocalises for 3 voices; op. 26, Etude d'Agilite, etc.

Her Autobiographie "Erinnerungen aus meinem Leben", was published 1877.

**Marckwald** (Grace). American contemp. comp. Born in Brooklyn. Author of several orchestral works, songs and Pf. pieces.

**Maria Antonia** (Grand Duchesse of Saxony), daughter of Emperor Charles VII, born June 18, 1724, died Dresden 1782, was an excellent and skilled musician, her teachers being the famous Porpora in singing, and Hasse in composition. She is the author of the operas "*Il Trionfo della fedelta*", and "*Talestri Regina della Amazoni*", which are published by Breitkopf and Hartel,

She was likewise proficient in painting and poetry, her Oratorio "La Conversione de St. Agostino" was set to music by Hasse.

**Maria Charlotte Amalie** (Duchesse of Saxe-Gotha), born Sept. 11, 1751, has published a number of songs, etc., and a symphony for orchestra of 10 instruments.

**Maria Paulowna** (Grand Duchesse of Weimar), daughter of Emperor Paul I of Russia, born Feb. 16, 1786, died June 23, 1859. A most talented musician, whose

ability to read and play orchestral scores at sight was said to have been marvellous. She is the composer of some piano music, several of her melodies being introduced by Liszt in one of his "Consolations".

**Marie Elizabeth** (Princesse of Saxe-Meiningen), is the author of "Einzugsmarsch" for orchestra (published by Kahnt, Leipzig); "Fackeltanz" for Piano 4 hands; several piano compositions; a pretty "Cradle Song" for violin and piano, and a "Romanze" for clarinette and piano.

**Mariani** (Virginia). Italian contemporary composer, writer of a number of piano pieces, the cantata "Apotheosis de Rossini", and a number of songs.

**Marshall** (Mrs. Julian). Was born at Rome, March 30, 1843. An accomplished musician and writer on music, pupil of the Royal Academy of Music, London, her teachers being Sterndale Bennett, Goss and Sir G. A. Macfarren.

Of her writings may be mentioned a Biography of Handel, published in the "Great Musician Series". Also valuable contributions to Groves Dictionary of Music.

Her compositions consist of a number of orchestral works, frequently performed in public, several cantatas and an operetta (*Prince Sprite*), a Nocturne for Clarinette and orchestra, various part-songs and songs, a "Solfeggi Primer (Novello), Interval Exercises for Singing classes (Novello) etc.

She conducts the concerts of the South Hampstead orchestra.

**Martines,** or **Martinez** (Marianne). German composer, singer and pianist, born at Vienna May 4, 1744. She received instruction from Haydn on the harpsichord, and of Porpora in singing. Burney in his "Present State of Music in Germany" speaks of her singing in eloquent terms.

Her first attempts in composition were made while scarcely 12 years old, and were received most favorable. Of her maturer and more pretentious compositions, her church music deserves mention first of all. Her oratorio "Isacco", the words by Metastasio was performed by the Tonkünstler Gesellschaft at Vienna 1788.

Beside "Isacco", she has written two other oratorios, a Grand Mass, a four-part Miserere, several Psalms for 4 and 8 voices with orchestral accompaniment, a number of Motets and other church music, several Overtures, Symphonies, etc., for orchestra and strings, several piano Concertos and various Sonatas and other compositions for the piano. Died Dec. 12, 1812.

**Marx** (Berthe). French composer, born Paris, July 28, 1859, daughter of a violoncellist. Scarcely 9 years old, she was admitted as a pupil, without the usual preliminary examinations—a favor rarely accorded to students, at the Paris Conservatory of Music.

Auber was particularly interested in her studies, She gained the "Solfege" and "Harmonie" prizes and medals for piano-playing, while studying with Mad. Retz. She then became the favorite pupil of Henri Herz, under whose tuition such progress was made, that at the age of 15 she gained the first prize of the Conservatory.

After finishing her studies, she concertized in almost all important European cities; associated with the celebrated violinist Sarasate, she has played in over 400 concerts. In 1894 married the composer and critic Otto Goldschmidt.

Her compositions consist of a number of brilliant Salon pieces.

**Mary,** Queen of Scotland, born 1545, died 1587, has written a number of songs, of which "Las! en mon doux

printemps", and "Monsieur le prevost des Marchands" were well received in their time.

**Massart** (Louise Aglae, maiden name Masson). French composer and pianist, born at Paris June 10, 1827, died there July 26, 1887. Pupil of the Paris Conservatory, her teachers being Madame Coche (1838) and Adam (1839). In 1875 she was elected to a Professorship at the Conservatory, as a successor to Madame Farrenc. Among Mad. Massart's pupils may be named Roger-Miclos, and Clothilde Kloberg. She published a number of piano pieces, as well as various arrangements for violin and piano.

**Masson** (Elizabeth). Contralto singer and composer, was born in Scotland early in the 19th century, died at London, in January 1865. Her works consist of a collection of "Original Jacobite Songs", London 1839; "Songs for the classical vocalist" (1845–61) in 24 parts; "Twelve Songs by Byron" (1843), etc. Also a set of Vocal Exercises, London 1855.

**Matthieux,** see Kinkel.

**Maude** (Constance). Song writer. (Down here the Lilies fade, Olden Days, etc.).

**Maury** (Mad. Renaud —). French contemporary composer, wife of M. Maury, Sous-chef of the Garde Republicaine Band of Paris, which visited America during 1872.

Her teachers were Bazin and Cesar Franck. She carried off the first prize in fugue and composition at the Paris Conservatory. It was an encroachment in those days, when this domain was supposed to belong exclusively to the sterner sex.

That it was no "accident", as then claimed, Mad. Maury has disproved by her subsequent productions, consisting of instrumental, vocal and orchestral compositions. Her "Fantasie Symphonique" has been

awarded a prize by the Society of Composers, Paris, and her "Scene Lyrique" and "Jeanne d'Arc" orchestral works, are frequently heard in public.

**May** (Florence). English contemporary pianist and composer, is a pupil of Brahms and Bargiel. A Benedictus and Hosanna were performed at Berlin 1878. Her compositions include 3 piano pieces, several choruses and a number of songs. Editor of a collection of piano pieces by old masters from works written for harpsichord.

**Mayer** (Emilie). German composer, born at Friedland, Mecklenburg, May 14, 1812; died at Berlin April 10, 1883. A very talented and most prolific writer.

Her parents, recognizing her great musical abilities, did all in their power to secure for her an excellent musical education. Her teachers were Carl Löwe, the eminent song writer, and B. A. Marx, the celebrated theorist, and later on Wieprecht in orchestration.

Her progress was so pronounced, and her compositions of such decided merit, that by the advice of her teachers, a concert was given at Berlin, the program of which, consisting entirely of her own compositions, was as follows:—Concert Overture for large orchestra, a String Quartet, the CXVIII Psalm for chorus and orchestra, and two Symphonies ("Militaire", and "B minor"), as well as two piano solos played by the author.

She scored a great success with this concert and the production of her compositions, and as a reward was presented with the Gold Medal of Art, by Queen Elizabeth of Prussia.

Her works consist of several symphonies (the one in B minor has been arranged for 4 hands by A. Jurke, and is published by Bote & Bock, Berlin); two

string quartets, two piano quartets (op. 14 in G minor published by Simrock, Berlin), two Quintets, ten Trios for piano, violin and cello (op. 12 E minor, op. 13 in D, op. 15 in B minor are published by Challier, Berlin), 8 Sonatas for violin and piano (op. 17 in F, op. 18 in A minor, op. 19 E minor, op. 21 in A, are published), 7 Sonatas for Cello and piano, several overtures, the afore mentioned CXVIII Psalm for chorus and orchestra, about forty four-part songs, and quite a number of songs and piano pieces. Also an operetta "*Die Fischerin*".

This is quite an imposing array of compositions for a woman. Not all of these works have appeared in print, particularly some of the more pretentious ones are still in manuscript. Of her published works not previously enumerated, the following deserve special mention:—Op. 46 Faust overture for grand orchestra; op. 48 a pretty Nocturne for Violin and piano; op. 47 Sonata for Cello and piano; op. 17 Sonata for Violin; op. 13 Trio in D, for Violin, Cello and Piano; op. 21 Sonata for Violin and piano; op. 29 "Allemande fantastique", the latter a very meritorious work for the piano, full of fire and energy. Also a set of pretty Waltzes, op. 30 and 32.

**Mayhew** (Grace). Contemp. American writer of songs, among which may be named:—Guide me, O Thou Great Jehovah; My little Girl; The Shoogy-Shoo, etc.

**Mazel** (Mlle. Helene Roberts). French song writer (Le Chant du marin; Les deux Etoiles; la Rose blanche; les Lunettes, etc,).

**Melville** (Marguerite). Contemporary American composer and pianist, pupil of O. B. Boise. Her works consist of a Sonata in G minor, for Violin and piano, chamber music (an exceedingly fine Piano Quintet), a "Romanza in F" for Violin and piano, several

songs (Die Wasserrose, Wehmuth, Einkehr, etc.) and other compositions.

**Merrick** (Mrs. Marie E.) American musician and writer. Author of "Nervous Pianists"; "How to interest children so that they will practice", etc.

**Metzler** (Bertha). American composer of Pf. pieces and vocal music. Her opus reaches above 100.

**Meyer** (Elizabeth). Danish contemporary composer of vocal and instrumental music. At a prize competition 1895 at Copenhagen, she was awarded first prize for a Cantata for Soli, chorus and piano.

**Mier** (Countess Anna von), author of a number of songs, etc., published by Kratochwill, Vienna.

**Milanollo** (Theresa). This celebrated violinist, born August 28, 1827, is the composer of various miscellaneous compositions, of which op. 1 Grand Fantasie for piano, is printed by Spina, Vienna; op. 2 Ave Maria for male chorus, published by Ricordi. Of her published violin compositions, the following may be named:—Fantaisie Elegiaque; Variations humoristique; Extase; Bapteme, etc.

**Miles.** See Guest.

**Millar** (Marian). English pianist and writer, born at Manchester. She has the distinction of being the first of her sex, to obtain the degree of "Mus. Bac.". at Victoria University, Manchester, June, 1894. Her compositions consist of "A Song of Praise" for Soli, chorus and small orchestra, various songs, etc. Wrote the librettos of Dr. Hiles "Crusader" and G. J. Miller's "The Armada".

**Millard** (Mrs. Phillip). English composer of a number of songs, of which "Alice Gray" and "A thousand a year" are still well remembered. Died about 1840.

**Mizangere** (Marquise de la). Talented French amateur composer, born 1693. Was a remarkable clavecinist,

and has published a number of compositions for that instrument.

**Molinos-Lafitte** (Mlle. A.). French composer. Of her various compositions, Catelin of Paris has published a number of songs.

**Molique** (Caroline), daughter of the well known German composer Bernhard Molique, is the author of a number of songs and violin pieces (Suite, Bolero, etc.)

**Molitor** (Friederike). German composer. The following works appear in print:—op. 3 Etude for piano; op. 2 Five marches for piano; op. 18 Drei kleine Lieder; op. 20 Two songs for Soprano with cello accompaniment, etc.

**Momy** (Valerie). German composer. Published a number of piano pieces. of which op. 4 "Rondo, with Introduction in F" is reviewed by Schumann in "Music and Musicians".

**Moncrieff** (Mrs. L.). English contemporary song writer. The following songs are well known:—Creole Love Song; The Parting Kiss; Green leaf and blossom; Rippling tide; Old church door (with Harmonium acc.)

**Montgeroult** (Mme. Helene de Nervode). French composer, born Versailles 1767, died at Florence May 26, 1836. Excellent pianist, pupil of Hullmandel and Dussek. From 1796 until 1808 she was Professor of the Piano at the Paris Conservatory. Among her most successful pupils may be mentioned Pradher and Boely. Her compositions consist of a number of Sonatas and other compositions for the piano, also some vocal music.

**Moody** (Marie). English contemporary composer, whose published works comprise several overtures (King Lear; Hamlet; Othello, etc.), two Concert overtures (in E minor, and C major); music for strings (Adagio

and Allegretto in D ; Allegro moderato in D minor); Studies for piano; church music, etc.

**Morgan** (Lady, nee Sydney Owenson) born in Dublin about 1783. Best known as a novelist, but has also published a number of songs, and the operetta "*The First Attempt*", Dublin, 1807. She died at London, April 14, 1859.

**Morison** (Christina W.) Irish composer, born in Dublin 1840. Studied with Glover and John Blockley. Composer of the 3 act opera "*The Uhlans*", performed at Dublin 1884, Glasgow 1885, etc. Also various songs and piano music.

**Morsch** (Anna). German writer, born at Gransee, July 3, 1841. Co-editor of Professor Breslauer's pedagogic Journal "Der Klavier-Lehrer". Author of "Der italienische Kirchengesang", and writer of a number of articles on music in magazines, etc.

**Moseley** (Caroline Carr). English contemporary composer of a number of part songs for ladies voices, various songs, and several pieces for violin, cello and toy instruments.

**Moulton** (Mrs. Chas.). American composer of vocal music, of which the song "Beware" had a remarkable sale in its time. Of her other songs may be mentioned :—The Brook, Confession, and Hilda.

**Mounsey** (Elizabeth). English composer and organist, born at London, Oct. 8, 1819. Has published works for piano, organ, guitar and voice.

She is a sister of Mrs. Mounsey-Bartholomew, with whose collaboration she has published a series of church hymns, etc.

**Müller** (Elise). German writer of songs. Breitkopf & Hartel publish :—Wanderlied ; Abschied ; Und wissen's die Blumen, etc.

**Muellner-Gallenhofer** (Josepha). German composer, born at Vienna 1770. A very talented harpplayer,

who made numerous concert tours, and has published various compositions for the harp. Also a String Quartet, and the opera "*Der heimliche Bund*".

**Mundella** (Emma). English composer, born 1858, died Feb. 20, 1896. A highly gifted lady, pupil of Ernst Pauer, Sullivan, Dr. Bridge, Dr. Stainer, Prout and and others. The wide ground which this instruction covered—piano, organ, harmony, composition, counterpoint and singing—laid the foundation of that valuable experience, which made her so useful in after life. She was one of the first students to secure the diploma "A. R. C. M." issued by the Royal College of Music.

Among her works may be mentioned: "Day-School Hymn Book"; the oratorio "Victory of Song" for female voices and strings, a number of part-songs, piano pieces, and some church music.

**Munktell** (Helen). Swedish composer, author of a number of songs and piano pieces, and the one act opera "*In Florence*" (published by Choudens, Paris).

**Murio-Celli** (Adeline). Prominent singer and teacher, resident of New York. Author of various piano pieces and bravoura songs:—Il Sogno, l'Eco, Glide on, Mignonette, The Bells of Love, Ave Maria, etc.

**Mussini** (Adele Branca). Contemporary Italian composer and pianist, a descendant of the celebrated Sarti. Ricordi has published a number of piano compositions.

**Naeser-Otto** (Martha). German composer, born at Luckenwalde, March 17, 1860. Pupil of her father, the organist Julius Naeser and the Berlin Hochschule. Her compositions consist of a number of meritorious songs, and various works for piano, of which op. 3, an excellent "Etude in Sixths", and a pretty "Barcarolle" in double passages, deserve mention.

**Nathusius** (Marie). German composer and writer. Born at Magdeburg March 10, 1817, died Dec. 22, 1857. Beside her numerous novels, that have made her name famous throughout Germany, she has published over 100 songs, mostly of a sacred character.

**Needham** (Alicia Adelaide). Irish composer, has made a name as writer of a number of characteristic Irish songs, something out of the beaten track, among which may be named:—Irish Lullaby; Queen of Connemara; Husheen, etc.

**Neumann** (Elizabeth). Born of German parents at Capetown. Published a number of piano compositions for 2 as well as for 4 Hands.

**Neuville** (Mme. Alphonse de), widow of the celebrated French painter, wrote an excellent Mass (Andante religioso, Pie Jesu, Requiem,) which was performed at the Saint-Francois de Sales church, Paris. Among her other works may be named several violin compositions (Ballade, etc.) arrangements for various instruments, and vocal music.

**Newcombe** (Georgeanne Hubi —). English soprano and composer, born in London Dec. 18, 1843, pupil of Dr. Hiles. Her compositions include a number of songs:—The miner and his boy (Prize song), Irish Potheen, etc. Also various piano works.

**Newton** (Mrs. Alexander). English singer and composer, born London, 1821, died Dec. 22, 1881. Writer of songs and pia no pieces, and a bravura singer of excep tional ability.

**Niederstetter** (Emilie). German composer of piano music (Romance; Air sans Paroles; Mazurka de concert, etc.)

**Norton** (Mrs. Caroline Elizabeth Sarah). English composer and vocal teacher, born at Huddersfield 1808, died London 1877. Was an excellent vocalist, novelist, poetess and musician, who has written quite a

number of popular songs, of which the following are well known :—Juanita, Voice of Music, Blind Girl, Murmur of the Shell, etc.

**Novello** (Mary Sabilla). English composer and singer, sixth daughter of Vincent Novello, the well known musician. She is the author of an admirable "School for the Voice"; also the work "Voice and Vocal Art", and other publications.

**Noyes** (Edith Rowena). Composer of a number of songs and piano pieces :—Funeral March; The Hunter's Call, etc.

**Nunn** (Elizabeth Annie). English composer, born 1861. Published a Mass in C. for Soli, chorus and orchestra (op. 4) as well as other church music, songs, etc. This talented woman died, scarcely 33, at Manchester Jan. 7, 1894.

**Ockleston-Lippa** (Kate). Contemporary English composer, pupil of Louis Maas and of the Leipzig Conservatory. Writer of piano music (Nocturne in D, Album leaves, etc.), also songs, anthems and other church music.

**Okey** (Maggie). Contemporary English pianist and composer. Married 1884 the pianist de Pachmann, but was divorced some years later. She composed a Violin Sonata, a Romance for violin, several piano compositions, etc.

**Olagnier** (Marguerite). French contemporary composer of various works of importance, among which may be named the opera "*Sais*" which was performed for the first time at the Theatre de la Renaissance, Paris, Dec. 18, 1881. The opera contains many gems, among which may be specially named a Romance, a beautiful Berceuse and the Arioso. Capoul created the role of "Naghib". A second opera in 5 acts is called "*le Persan*".

**Olcott** (Grace). American song-writer (Life is but a dream; Swift fly the hours, etc.)

**Oldham** (G. Emily). English composer of the present time. Of her songs may be mentioned:—His ship; Her voice; Fair is the dawn.

**Olga** (Grandduchess of Russia), has written a number of compositions. A "Parademarsch" for orchestra is published by Schlesinger, Berlin.

**O'Leary** (Mrs. A.). English contemporary composer, pupil of G. A. Macfarren. Writer of songs:—(I am the Angel; My Song is Love; My Angel Lassie; etc.)

**Oliver** (Mary). English composer of piano, and concerted music (op. 8 Romance, for violin and piano, etc.)

**Olivier** (Charlotte). German composer of numerous piano pieces of a light order, her opus number reaching 135.

**Orger** (Caroline). English composer, born London 1818, died at Tiverton March 11, 1892. Her works consist of a Piano Concerto (played May 3, 1843), a Piano Trio first performance 1844), a Piano Quartet in E flat; and a Cello Sonata, first performance at the Concerts of the Society of British Musicians 1844, repeated 1846, 1847; a Sonata op. 6, several Tarantellas, and other piano compositions. Also several songs, and a pamphlet "A few words on Pianoforte playing with rules for fingering passages of frequent occurrence (Novello 1855).

**Orth** (Mrs. L. E.), wife and pupil of John Orth, the American musician, is the writer of a number of pleasing teaching pieces for piano, various children songs, and a children's operetta.

**Osgood** (Marion). American composer of songs and piano music.

**Osterzee** (Cornelia van). Dutch contemporary composer, whose most important works are "Two Scenes for orchestra from Tennyson's Idylls of the King"—No. 1 Elaines Dream and Death, and No. 2 Geraint's

Bridal Journey". They were received very favorably at one of the Berlin Philharmonic Concerts 1897.

**Ostlere** (May). English contemporary composer of light Dances, Marches and Songs (Dutch Dolls, Only once more, Hypathia, Clytic, etc.)

**Otto** (Louise), the talented German novelist, has published "Die Mission der Kunst mit besonderer Rueck-sicht auf die Gegenwart" which contains much of interest pertaining to music.

**Oury,** see Belleville-Oury.

**Owen** (Anita). American composer of piano pieces and songs (Sevilla, Polka fantastique—Only a little Band, 'Neath the Flag).

**Paige** (Mrs. J. B.). American writer, author of "New Inductive and Eclectic Method for the Piano", published at Boston.

**Paige** (Kate). English writer author of "Exercises on General Elementary Music", published in two parts, of which Part I was issued 1880, and Part II 1881, London. She likewise published "Daily Exercises for the Piano (1883).

**Papot** (Marie Anna). French composer, born 1854, died at Paris Sept. 2, 1896. Professor of singing at the Paris Conservatory of Music, and author of a valued collection of exercises "Vingt-sept lecons a changement de Clefs".

**Paradis** (Marie Therese von). German composer, born at Vienna May 15, 1759, died there Feb. 1, 1824. A most remarkable woman and talented musician. Blind from her third year on, she nevertheless showed such a remarkable genius for music, that her parents by the kind assistance of her Godmother the Empress Maria Theresa, who bestowed on her, for a time, a yearly stipend of 200 Florins, were able to procure for her the best of teachers, being instructed by such masters as Kozeluch, Salieri, Abbe Vogler, Righini,

etc. She made such rapid progress, and developed such remarkable skill as a pianist, in spite of her sad affliction, that by the advice of her teachers she ventured to appear at a concert, creating a perfect furore by her beautiful and sympathetic playing, and her general intellectual accomplishments.

Her memory was most phenomenal ; it is said she was able to play 60 Concertos correctly and with exquisite taste. Mozart greatly admired her, and wrote and dedicated to her his Concerto in B flat (Köchel Catalogue No. 456).

Paradis made a number of concert tours, visiting Paris 1784 upon the invitation of Queen Maria Antoinetta, remaining there for six months, playing frequently before the Court, and at the concerts Spirituelle. From Paris she went to London, staying there five months, and playing before the King, the Queen, and Prince of Wales, as well as at various public concerts of her own and others. After visiting Brussels and the various important German courts and cities, scoring a constant series of triumphs, artistically as well as financially, she returned to Vienna, where, after appearing at several concerts of the celebrated Tonkünstler-Society, she retired from public life, devoting her entire time to composition and teaching, using a system of notation, invented for her by Riedinger, an intimate friend of her family.

Her compositions, which she dictated note by note, are very meritorious and highly spoken of by musicians, some of her works being classed among the classics. E. Pauer has edited and published her Sonata in D, in his collection of "Alte Meister".

Paradis has written a number of dramatic works, of which the following have been performed with success in public:—"*Rinaldo und Alcina*", a fairy opera, first performance at Prague; the melodrama

"Ariadne und Bachus", first performance at Laxenburg 1791 in the presence of Emperor Leopold, and later on repeatedly played at the National Court Theatre, Vienna; a Pastorale Operetta "*Der Schulcandidat*", first performance at the Leopoldstadt Theatre, 1792. Her other compositions consist of a Piano Trio, various Sonatas (4 Sonatas, Amsterdam 1778, 6 Sonatas, Paris, 1791, etc.), also Variations and other pieces for piano, and a number of songs, cantatas and other vocal compositions.

**Parcello** (Marie). American composers of songs, mostly for a Contralto voice, viz.:—You charm me; My Garden; Gaelic Lullaby; Good Night; etc.

**Parent** (Charlotte Frances Hortense), born of French parents at London March 22, 1837. An excellent pianist and teacher, pupil of the Paris Conservatory and Mad. Farrenc. Received the first prize in harmony 1855, the second prize for piano 1856, and the first 1857. Published several instructive works for the piano.

**Park** (Edna Rosalind). American composer of decided talent. Born at Boston, and residing in New York City. Pupil of Lambert. Her published compositions consist of a number of meritorious songs. (Young Rose; Memory; Nightingale and Rose; Thou art so like a flower; Tarry with me; Love; Sunset, etc.) Several important works in M.S.

**Parke** (Maria Hester—Mrs. Beardmore). English composer, born at London 1775, died Aug. 15, 1822, daughter of the celebrated oboist John Parke, and a well known pianist, singer and writer of several Sonatas for piano, songs, part songs, and two Sonatas op. 13 for violin and piano. A Concerto for Piano (or Harpsichord) was published 1800.

**Parkyns** (Mrs. Beatrice, nee Crawford). Born of English

parents at Bombay, is the composer of some charming songs, and several violin compositions.

**Patterson** (Annie Wilson). Pianist and organist, born at Lurgan, Ireland, Oct. 27, 1868, of French Huguenot descent. Pupil of the R. I. A. of Music, Dublin. Her compositions comprise:—"Finola" Cantata for Soli, Chorus and orchestra; "St. John's Vision" for Soli, chorus and orchestra, produced at Dublin Feb. 25, 1893; "The Raising of Lazarus", Cantata (Dublin April 10, 1891); Six original Gaelic Songs, etc., etc.

**Patti** (Adelina). The celebrated vocalist is also the composer of a number of songs:—Espoir secret; Speme arcana, etc.

**Paulowna.** See Marie Paulowna.

**Pease** (Jessie L.). American song-writer (Spring night; Winter in Spring, etc.).

**Pelletan** (Mlle. Fanny). French amateur musician, born July 28, 1830, died at Passy Aug. 2, 1876. Deserves honorary mention here, for her great and disinterested undertaking, the preservation and re-printing of the original French editions of the works of Gluck, spending almost all of her fortune for this laudable object. With the assistance of her teacher Berthold Damcke (died Feb. 15, 1875, at Paris) she edited and published in newly engraved editions all of Gluck's Opera Scores, etc. The manuscript of Gluck's "Alceste", for which she paid 10,000 Francs, and the original manuscript of "l'Enfance du Christ" by Hector Berlioz, she willed to the National Library at Paris.

**Pellegrini-Celloni** (Anna Maria). Italian composer, singer and vocal teacher (died July 13, 1835), author of an excellent vocal method, published by Piace and Martorelli at Rome 1810. A second edition was published 1817, and a German translation is issued by

Peters, Leipzig. She is also the writer of "Metodo breve e facile" published at Rome 1823.

**Perriere-Pilte** (Comtesse Anais de). French amateur composer, (died at Paris Dec. 1878) is the author of several operas and operettas, of which the following have been performed in public:—"Le Sorcier", first performed at the Theatre Lyrique, Paris, June 13, 1866; "*Jalousie de soi*", a one act operetta, at the Athenee, Paris, June 6, 1873; "*Les Vacances de l'Amour*", opera comique in 3 acts, first performance Aug. 6, 1867. Many of her compositions were published under the name of "Anais Marcelli".

**Perronnet** (Mme. Amelie), daughter of a ballet dancer of the Grand Opera, Paris. Talented writer of some operettas that have met with success, notably "*La Chanson de l'aubepin*". Quite a number of her chansonettes have been very popular.

**Pesadori** (Mme. Antoinette de). French musician, has published a number of piano pieces (Introduction and Rondo, reviewed by Schumann, etc.), and in collaboration with J. Dotzauer wrote several compositions for Cello and Piano.

**Peschka-Leutner** (Minna), the eminent singer, who was born at Vienna, Oct. 25, 1839, and died at Wiesbaden Jan. 12, 1890, is the writer of several songs, and a set of Vocal studies.

**Pessiak-Schmerling** (Anna). German vocal teacher, born at Vienna 1834, died at Vienna March 14, 1896. Talented pupil of Marchesi, for a number of years teacher at the Vienna Conservatory. Published a number of excellent Vocal studies (36 Intervall Studien; "Gehör und Treff Uebungen"), also a number of Pianoforte pieces and various songs. Several of her Masses and other large sacred works are frequently performed at Vienna.

**Pfeilschifter** (Julie von). German composer and pianist, born at Mannheim April 15, 1840. A Grand Ballet "Vöglein's Morgengruss", and the dramatic Scena "Agneta", have met with success at Wiesbaden. Also writer of a number of piano pieces and songs.

**Philp** (Elizabeth). English composer, born at Falmouth 1827, died at London Nov. 26, 1885. Pupil in singing of Garcia and Marchesi, and in harmony and composition of F. Hiller. This talented woman has published numerous songs, part-songs and other works, that have met with great success. Her admirable little work "How to sing an English Ballad", contains much sensible advise, conveyed in a pleasing and graceful manner.

**Pidoux** (Madeline). French writer, daughter of a doctor, and herself a physician of note, is the author of a most valuable musical work "Le Drame Lyrique en France, depuis Gluck jusqu'a nos jours" (Paris 1878), publishing the same under the name of "Jacques Hermann".

**Pierpont** (Marie de . French composer, died March 1896. Talented organist and writer of piano music, songs and organ compositions. Her most important work is the opera "*Triomphe de Coeur*".

**Pitt** (Emma). American author and musician, has published a number of songs:—In His Name; Buds and Blossoms; Our Royal Prince, etc.

**Pittman** (Alice Locke). American composer. The following compositions appear in print:—Op. 25 Melody in B flat, for violin and piano; the songs:—Confession; The Roe; Spinning Song; Bright smiles the sun, etc.

**Place** (Gertrude). English writer, author of "A Catechism of Music for the use of Young Children".

The work was printed at London 1856, a second edition in 1860.

**Pleyel** (Camilla Marie). French composer, born at Paris Sept. 4, 1811, died near Brussel March 30, 1875. A remarkable fine pianist, pupil of Herz, Moscheles, etc. Schumann speaks of her playing very highly and specially praises her beautiful touch. Published a number of piano compositions.

**Plitt** (Agathe). German composer, born at Thorn 1831. Her precocious talent attracted the attention of Queen Elizabeth of Prussia, who furnished the means for her musical education. Is an excellent pianist, and her compositions, consisting of Psalms, Motets and other sacred works, also several Cantatas, have been successfully performed in public.

**Polko** (Elise). German writer and composer, sister of the celebrated African explorer Eduard Vogel, was born at Leipzig, Jan. 31, 1834, died June, 1899, at Munster, in Westphalia. Displayed at an early age great musical talent, and by the advice of Mendelssohn went to Paris to study under Garcia. She never appeared on the stage, but distinguished herself as a Lieder singer. After her marriage she abandoned concert work, and devoted her time to literature and composition.

She has published a number of songs, vocal duets, and a few piano pieces, but is best known by her writings on music, of which her "Musical Sketches" are widely known. She has published interesting "Reminiscences of Mendelssohn". Both of these works have been translated into English. The following appear only in German:—"Unsere Musikklassiker", "Nicolo Paganini und die Geigenbauer" and the musical novels "Faustina Hasse" 3 vols., and "Die Bettler Oper".

**Pollet** (Marie Nicole Simonin —). French Harpplayer, born at Paris May 4, 1787, pupil of Blattman and Dalmivare. She made a number of successful concert tours throughout Germany, France, Russia, etc., and published a number of compositions for the Harp, among which a "Method for the Harp" deserves special mention.

**Porter** (Mrs. David), mother of Admiral David Porter, U. S. N., has composed a number of songs, of which "Thou hast wounded the spirit that loved thee" is best known.

**Pouillau** (Mlle. —). French composer and pianist, has published a number of Sonatas and other compositions for the piano at Paris.

**Powell** (Mrs. Watkins). American contemporary composer and song writer (Answer, Cradle Song; Cupid kissed me etc.).

**Pratten** (Mrs. Sidney). English guitar-player and composer for that instrument, born about 1840. Has published over 250 compositions and several methods for guitar. Also a book of instruction for the Gigliera, a wood and straw instrument.

**Prescott** (Oliveria Louisa). English composer and writer, born at London Sept. 3, 1842. Talented pupil of the Royal Academy of Music, and of Lindsay Sloper, Macfarren, etc. She is a most successful teacher of harmony, and her text-book "Musical Form" (Part I Instrumental, Part II Vocal) published at London 1882 (Revised and enlarged (1894), has received well merited praise from teachers as well as from music critics, on account of its clearness of exposition, and interesting treatment of a difficult subject.

This talented woman has written quite a number of pretentious compositions, that show great merit, consisting of two Symphonies, several Overtures, and various shorter works for orchestra, as well as con-

certed music for stringed instruments (Quartets in A, and in C minor), and a Piano Concerto in A with orchestral accompaniment.

Of her vocal compositions, the most important are:—Psalm XIII for Soprano Solo, chorus and orchestra; Psalm CXXVI for voices alone; the Cantata "Lord Ullin's Daughter" for chorus and orchestra; "Hero watching for Leander" Soprano Solo and orchestra. Also a number of songs, anthems and part-songs.

**Pruckner** (Caroline). German singer aud vocal teacher, born at Vienna 1832. In 1872 her excellent method: "Theorie und Praxis der Gesangskunst" was published, which gained for the author a wide celebrity, and on the appearance of the second edition, the Grand Duke of Mecklenbourg-Schwerin bestowed on her the Gold Medal for Art and Science.

**Puget** (Louisa). French composer, born at Paris about 1810, died at Pau, Nov. 27, 1889. Gained a wonderful popularity, for a time, as writer of romances and chansons.

Although not claiming great merit, her melodies were always so natural and pretty, and so suited to the words, and the words themselves so full of a homelike character, that their success was most extraordinary. Such songs as "A la grace de Dieu", "Ave Maria", "Le soleil de ma Bretagne", "Mon pays", sold by tens of thousands, and were sung everywhere.

Has also written two successful operettas, "*Le mauvais Oeil*", produced at the Opera Comique Oct 1, 1836, and "*La Veilleuse, ou les Nuits de Milady*", first performed at the Gymnase, Sept. 27, 1869, and an opera in several acts, called "*Beaucoup de Bruit pour Rien*".

**Pupin** (Mme. A. M.) American writer and teacher, author of a "Treatise on the Scales", and several other instructive works (How to practice, etc.)

**Quinault** (Marie Anne). French singer and composer of the 18th century. Composed a number of motets and other church music, that has been performed at Versailles, and for which she was decorated by the King of France with the order of St. Michael.

**Radecki** (Olga von). Russian contemporary composer, writer of songs:—(Sea hath its pearls; Night has a thousand eyes, etc.)

**Radnor** (Countess of). English composer of church music (various orders of service for children, Psalms, Hymns, etc.), and a number of songs.

**Ralph** (Kate). English composer, who has published various compositions for violin and piano.

**Ralston** (F. Marion). American writer of a number of songs and piano pieces—(Greeting; Ich liebe dich; Etude, etc.)

**Ramann** (Lina). German writer and composer, born at the small hamlet of Mainstockheim, Bavaria, June 24, 1833. Showed great aptitude for music, but received no instruction until her seventeenth year, when her parents removed to Leipzig, where she enjoyed the advantage of piano lessons from the wife of Dr. Brendel, the eminent music critic and writer, and herself a pupil of Field.

In 1858 Lina Ramann opened an institution for the special training of teachers, which met with great success, and has grown to be a most successful and important institution.

As a writer of pedagogic works, Ramann has been very successful, such works as "Grundriss der Technik des Klavierspiels", published in 3 Vols., "Technische Studien", and "Erste Elementarstufe des Klavierspiels", two Vols., being introduced at many

of the German music schools. She has also written a set of 4 Sonatinas, op. 9, and various other instructive pieces.

As a musicographer she ranks very high, having written many thoughtful and valuable essays, etc. upon musical subjects. Of her writings the following deserve special mention for their sterling merit:—"Life of Liszt", 2 vols., an important work, compiled with great care, minuteness and intelligence, the author profiting largely from personal information.

Published a highly interesting collection of Liszt's letters, and a "Study on Liszt's Christus". Her writings on Liszt are considered the best so far published. Of her other important works may be named:—"Die Musik als Gegenstand der Erziehung (Leipzig 1868); "Allgemeine Erzieh- und Unterrichtslehre der Jugend" (Leipzig 1869); "Bach und Handel" (1868).

Two volumes of her essays are published in collective form:—"Aus der Gegenwart" (Nuremberg (1868), and—"Die Musik als Gegenstand des Unterrichts (Leipzig 1866, 1867).

**Ramsay** (Lady). English amateur composer of a number of songs, and the cantata "The Blessed Damazel".

**Rand** (Josephina). American vocal teacher, and author of a "Vocal Method".

**Rawlinson** (Angela). English composer, writer of the operetta "*Coquette*", published by Boosey & Co.

**Raymond** (Emma Marcy). American composer of a number of songs:—Bird of love; O Salutaris; First love; Ave Maria, etc. Also Piano music.

**Rees** (Clara H.). American composer and organist, writer of a number of songs (Waiting for you, etc.), and various instrumental compositions.

**Reichard** (Louise). German composer, born at Berlin 1780, died at Hamburg Nov. 17, 1826. Her father Johann F. Reichard was Court Chapelmaster to Frederic the Great, and her mother a daughter of Franz Benda, the celebrated composer.

She composed a number of meritorious songs and part-songs mostly of a sacred character.

**Reinagle,** see Orger.

**Renne, Victor** (real name Irene Baungros), married Philip Hale, the eminent Boston musical critic. Born at Syracuse, N. Y. Pupil of the Cincinnati Conservatory of Music (Winner of the Springer Gold Medal 1881), and of Oscar Raif and Moszkowski. Among her works may be mentioned several piano compositions and various songs.

**Rennes** (Catharina van), born at Utrecht, Holland, Aug. 2, 1858. Published a number of songs, of which op. 4 "Jong Holland", a set of children songs, were published at Utrecht; op. 5, "Lentetever", a set of five two-part songs are published at Amsterdam; op. 15 "Lebenslust" six two-part songs for children, published at Leipsig.

**Revial** (Marie Pauline). French composer and vocal teacher at the Paris Conservatory, author of "12 Etudes pour le chant, destinees aux voix de Soprano". She was an officer of the Legion of Honor. Died at Etretat Oct. 13, 1871.

**Richardson** (Jennie V.). American composer, whose compositions consist mostly of piano music.

**Richter** (Pauline). German composer. A number of her songs and piano pieces are published at Leipzig.

**Ricotti** (Onestina). Italian composer and pianist. Has published a number of piano pieces and songs. Author of various works on music.

**Riego** (Teresa del). English song writer. Songs:—Slave Song; Love is a Bird; My gentle child; Ave Maria, etc.

**Riese,** see Liebmann.

**Ring** (Claire). American composer, pupil of Hille, Philadelphia. Author of some piano pieces (Album leaf, Danse Caprice, etc.)

**Ringelsberg** (Mathilde). Bohemian composer of dances and waltzes, popular at Prague during the middle of the 19th century.

**Ritter** (Fanny Raymond). American writer, born at Philadelphia 1840, wife of F. L. Ritter the eminent musician. Mrs. Ritter is an accomplished author and translator, her writings and translations consisting of "Schumann's Essays and Criticisms"; "Music and Musicians"; Ehlert's "Letters on Music to a Lady"; "Some Famous Songs", an Art Historical Sketch, etc. A number of her essays have been published in collective form under the title "Lyre, Pen and Pencil".

She composed a number of songs, vocal duets and trios.

**Rive-King** (Mrs. Julia). This eminent American pianist was born at Cincinnati, Oct. 31, 1857. She is a pupil of Wm. Mason, S. B. Mills, and Reinecke, finishing her studies with Liszt at Weimar. Her professional debut was made under Reinecke's direction at one of the Euterpe concerts at Leipzig, playing Beethoven's third Concerts, and Liszt's Second Rhapsodie, scoring a genuine success.

As a composer she has displayed considerable talent, some of her piano compositions being printed in many editions, such as "Bubbling Spring", "On blooming Meadows", etc. She has transcribed in brilliant style such works as Liszt's Rhapsodie No. 2, Scarlatti Sonata in A, etc. Among her original com-

positions may be named:—Gems of Scotland, Polka Caprice, Polonaise Heroique, etc.

**Robert-Mazel** (Helena). French composer and talented pianist. Author of a number of beautiful songs, among which may be named the following:—Un Souvenir; A mon Pere; la Luciole, etc.; and the cantata "Le Jugement dernier".

Her vocal method "Guide musica de l'enfance", containing elementary rules and a number of Solfeggios in all the major and minor keys, adapted to the child's voice, was highly recommended by Adolf Adam. Her "Concert des enfants", a collection of one and two-part songs for children, has been frequently reprinted, and is considered one of the best published.

**Roberts** (Nellie Wilkinson). American writer of songs, of which may be named:—Sing little birds; Unawares; The Old Path, etc.

**Robinson** (Mrs. Joseph). English composer, born 1831, died 1879, author of the sacred cantata "God is Love"; a number of songs, and other compositions.

**Rodwell** (Anne). English writer, author of "The Juvenile Pianist", London 1838, of which several editions have been printed.

**Roeckel** (Jane Jackson —) wife of Joseph Roeckel the song writer. Under the name of "Jules de Sivrai", she has published a number of brilliant piano compositions, (Taranteller Danse Russe, Reverie Mazurka, etc.), and songs (Drifting on, A Village Story, etc). Mrs. Roeckel is the inventor of the "Pamphonia", an appliance for learning the staves and clefs.

**Roelofson** (Mrs. Emily B.). Writer of songs:—Christmas Lullaby; Sands O'Dee; Sea Shells, etc.

**Roentgen,** see Maier.

**Rogers** (Clara Kathleen), the eminent teacher and musician, was born at Cheltenham, England, Jan. 14, 1844,

being the granddaughter of Robert Lindley, the well-known song writer. She is a pupil of Moscheles and Plaidy (piano), Paperitz and Richter (Harmony), Rietz and David (Ensemble playing) and of Goetz and Mrs. Zimmermann, Berlin, in singing.

Later on she studied operatic singing with San Giovani.

As Clara Doria (her stage name) she appeared with success at Genoa, Naples, Leghorn, Florence, London, New York, etc., finally settling at Boston, and devoting her time to teaching and composing. Her compositions consist of the following works, most all of which are in print:—A String Quartet; a Sonata for cello and piano; a Sonata in D minor for violin and piano; a Scherzo in A op. 15 for piano, and a number of songs (Clover Blossoms, Confessions, Years at the Spring, etc.), several collections (Browning songs, Album of 14 songs, etc.).

Her excellent work "The Philosophy of Singing" contains much that is novel in the application of evolutionary theories, and for the practical vocal teacher, there is to be found a great deal of most helpful matter. The work is divided into three parts:—Part I. The Philosophy of Singing; Part II. Mechanism and Technique, Application and Elucidation of Singing.

**Ronalds** (Mrs. Belle). American composer of songs, etc.

**Roswitha** (real name, Helen von Rossow), a German nun of the Benedictine convent at Gandersheim, flourished about 980. Wrote a considerable amount of poetry, some of which she has set to music (Märtyrertod einer Heiligen, etc.).

**Root** (Grace W.). American writer of songs, such as:—For Thee, The Spell of the Waltz, Sunset, etc.

**Rothschild** (Baroness W. de). Wife of the well-known banker, is a song writer of considerable talent, her

song "Si vous n'aviez rien a mes dire" has had remarkable success. Of her other songs may be mentioned:—Wenn du ein Herz; Glaube mir nicht; Fels und Moos; Bei Dir, etc.

**Rudersdorf** (Erminie, nee Mansfeldt). Russian singer, composer and litterateur. Born at Icvanowsky Dec. 12, 1822, and died at Boston Feb. 26, 1882, where she resided as a very successful and popular teacher of singing, among her pupils being Emma Thursby and Anna Drasdil. She has written a number of songs, of which "Maying" is best known.

An Essay "Einige Worte über das Erlernen des Gesanges", is published by Manke, Jena.

**Runcie** (Constance Leroy). American composer of songs (I will arise; A merry Life; The Dove of Peace; There is a Land). Also church anthems, and organ compositions.

**Ruta** (Countess Gilda). Italian composer. Born at Naples. Talented pianist, pupil of her father and Mercadante. Her compositions consist of the opera "*The Fire Worshippers*", a Piano concerto, instrumental music, and songs.

**Ruttenstein** (Constance, Baroness of,). German Amateur, composed various songs:—Ave Maria; Ich denke dein; Letzter Traum; Lebe wohl, etc.

**Sabinin** (Martha von). German contemporary writer of songs and piano pieces. Op. 1 Eight Songs; op. 2 Six Songs; op. 3 Six Songs; op. 4 Ballade, etc.

**Saffery** (Eliza, — Mrs. Henry Shelton). English composer of the earlier part of the 19th century Writer of:—"Reminiscences of a Minstrel", 10 songs (1832); "Hours of melody", songs (1836), etc. Of these sets, the songs: Broken vows; I love thee; and Sailor's grave, were best known.

**Saint-Didier** (la Comtesse de). French amateur composer. Her cantata "Il est rendu" was performed at Paris, Sept. 30, 1820.

**Sainte-Croix** (Mlle. de). French composer, pupil of Coninck, is the writer of the following operettas:—"*Les Rendezvous galante*", 1 act, first performance at the Athenee, Jan. 23, 1873; "*Madame de Rabucur*", 1 act, at the Bouffes-Parisiens, Feb. 5, 1874; "*Pygmalion*", 1 act, at the Theatre Dejazet, Feb. 9, 1875, and "*Chanson du Printemps*", 1 act, performed for the first time at the Theatre de Versailles, March 28, 1875.

**Sainton-Dolby** (Charlotte), the famous English singer, was born at London, May 17, 1821, and died at London Feb. 18, 1885.

Mendelssohn dedicated to her his 6 Songs opus 57, beside writing the contralto music in Elijah with the special view to her singing it.

As a composer she has shown marked talent, her cantatas "The Legend of St. Dorothea", and "The Story of the Faithful Soul", attaining great popularity, being repeatedly performed in public. She is also the author of "Florimel", a cantata for female voices, written a few months prior to her death. Of her other writings may be mentioned a "Tutor for English Singers", a complete course of Practical Instruction in Singing, published at London, and which has passed through several editions, and a large number of songs (Marjories Almanac, etc).

**Sale** (Sophia). English composer, died Westminster May 3, 1869. She was an excellent organist, and writer of some pleasing hymn tunes.

**Saligny** (Clara). German composer, who has published a number of piano compositions, of which opuses 8, 9 and 10, are best known.

**Salter** (Mary Turner). American song writer (A Water Lily; Little boy good sight; Fair White Flower, etc.)

**Sanders** (Alma). English contemporary pianist of decided merit, has composed a number of piano compositions, which evince taste and ability. Her most important works are, a Trio for Piano and strings, a Violin Sonata, and a Quartet for Piano and strings (1883).

**Santa Coloma-Sourget** (Eugenia). Eminent French composer, born at Bordeaux, Feb. 8, 1827. A very talented pianist, pupil of Zimmermann and Bertini. Writer of a number of beautiful songs (published by Meissonier, Escudier, Gerard and other Parisian publishers) among them such gems as "Le chant du crepuscule"; 'A une jeune fille"; "Chant madeleine"; "Une Etoile" and "C'est ton nome", which have attained a most flattering success. Her one act opera "*l'Image*", was successfully performed at Paris 1864. She has written a Trio for string instruments, published by Gerard. Paris, which possesses great merit and originality, and is highly spoken of by Halevy and others.

**Sargent** (Cora Decker). American writer of vocal music (A Summer Girl; Spanish, etc.).

**Sawath** (Caroline). German writer of a number of piano pieces of a light and pleasing order.

**Sawyer** (Hattie P.). American writer of songs and sacred music (Who'll tell; Willie Darling; Across the dreary sea, etc).

**Schaden** (Nanette von). German amateur pianist and composer of the latter part of the last century. Wrote two Concertos for piano, and a number of Sonatas, Rondos and other pieces. She was born, and died at Salzburg, Austria.

**Schaeffer** (Theresa). German composer. The following of her compositions appear in print:—Op. 1 Lamen-

tations erotique; op. 5 Mazurka; op. 13 Mazurka; op. 14 Rondo brilliant; op. 15 Nocturne; op. 16 Capriccio; op. 17 Scherzo; op. 27 Serenade; acollection of 14 songs, etc.

Her Festival overture in C, op. 26 for large orchestra (M. S.) has been published as a piano duet by Paez, Berlin.

**Schauroth** (Delphine von). German composer, born at Magdeburg 1814, pupil of Kalkbrenner, and a brilliant pianist, whose playing Schumann greatly admired. Mendelssohn was considerably infatuated with her during his visit at Munich 1830. He speaks of her in his letters of that date. His well known "Venetian Gondellied" (Song without words No. 6), and his Concerto in G minor are dedicated to her.

Her compositions consist of several Sonatas, of which a "Sonata brilliant" in C minor, is very favorably reviewed by Schumann in his "Neue Zeitschrift für Musik"; also a Cappricio and various other compositions for the piano.

**Schimon** (Anna, nee Regan). Bohemian Soprano singer and composer, born near Carlsbad Sept. 18, 1841. Pupil of Halevy, and famous as a concert singer and vocal teacher. Wrote a number of songs and other vocal works, and has two operas in manuscript.

**Schirmacher** (Dora). English composer and pianist, born at Liverpool Sept. 1, 1857. Studied at the Leipzig Conservatory of Music for three years, gaining first prize, and was honored by being allowed to play at one of the Gewandhaus Concerts, Leipzig. Played with great success in England and on the continent, and is considered one of England's foremost female pianists.

Schirmacher is the author of a number of songs and piano pieces, among which are a Sonata; a Suite;

op. 4 Romanze; op. 5 Tonbilder; op. 6 Valse de Concert, etc.

**Schlesinger-Stephani** (Marie). German contemporary musician, and teacher of harmony. Author of a theoretical work "Elementar Theorie der Musik", to assist in self-study, which was awarded a silver medal at the Antwerp World's Fair 1885.

**Schlick** (Elise, Countess of), is the writer of a number of German songs, published by Cranz (Geisternacht, Gute Nacht, Lieder der Nacht, etc.).

**Schmezer** (Elise). German contemporary composer. The following compositions are printed:—Op. 4, 5, 6, 7 Twelve Songs; op. 10 Four Song; op. 19 Two Songs; op. 20 Two Songs, and the opera "*Otto der Schuetz*".

**Schnorr von Carolsfeld** (Malvina), wife of the celebrated singer, is the author of a number of pretty songs, of which: "Ich hört ein Bächlein rauschen" deserves special mention.

**Scholl** (Amalie). German composer, born at Dresden Sept. 28, 1823, died there Sept. 18, 1879. Wrote a number of songs:—("Maienglöckchen" "Auf der Wartburg", "Das ewige Lied", etc.).

**Schreinzer** (F. M.). German composer and pianist, born at Danzig, Prussia, 1812, died 1873. A number of her songs and piano pieces are published at Leipzig and Berlin.

**Schroeter** (Corona Elizabeth), the famous German singer, who was born at Guben, Jan. 14, 1751, and died at Ilmenau Aug. 23, 1802, was a song writer of considerable merit. A number of her songs, which are very melodious settings of poems by Herder, Mathison, Klopstock, etc., were published in two volumes at Leipzig.

**Schubert** (Georgine). Eminent German singer, born at Dresden Oct. 28, 1840, died at Potsdam Dec. 26,

1878. This eminent dramatic soprano, the granddaughter of George Schneider, the celebrated composer (Oratorio "Birth of Christ", etc.), is the writer of a number of meritorious songs.

**Schumann** (Clara Josephine). German composer and pianist, born at Leipzig Sept. 13, 1819, died at Frankfort a. M., May 20, 1896, was the daughter of Friedrich Wieck, the eminent teacher. Clara began her musical studies at a very early age under her father's guidance, with whom she made such rapid progress, that on Oct. 20, 1828, having completed her ninth year, she was able to make her debut in public at a concert in her native town, where she played with the pianist Emilie Reinhold, Kalkbrenner's 4 hand variations from "Moise".

On Nov. 8, 1830, when just eleven, she gave her first public concert at the Gewandhaus, gaining great credit for her playing. Among the numbers performed was a set of Variations of her own.

On Sept. 12, 1840 (the eve of her birthday) she married, after a romantic courtship, Robert Schumann, who had been a very intimate friend to the Wieck family for some years.

This union was a very happy one, they lived for one another, and she looked upon it as her highest privilege to give to the world the most perfect interpretation of her husband's works. As an interpreter of Schumann's music, she was absolutely unrivalled, and she devoted her whole life to this aim, in fact many of Schumann's compositions, such as the Piano Concerto, the Quintet, Quartet, Trios, etc., owed their first reputation to her.

The influence of her husband's genial, romantic and poetic nature awakened in her a conception of the art hitherto unknown to any lady pianist.

Her appearances in Holland, Austria, England and Germany were greeted with the utmost enthusiasm, and an admiration for her artistic performances was enhanced by her hearty affection, evoked by her touching devotion to her husband during the last years of his life. As an artist, Clara Schumann was a combination of virtues, musical, musicianly and temperamental, such as loom upon the artistic horizon not often in the ages. She had powerful qualities of brain, but she had also great depths of heart, and both were balanced in her playing after a manner which has given her critics just ground to proclaim her the greatest female pianist the world has known.

She exacted from the keyboard by a form of lingering finger pressure, as opposed to percussion, a rare fruitiness of true quality, which few have been known to attain.

Personally, Madame Schumann was of middle height, rather stout, with a pale face, acquiline nose and deep blue expressive eyes. Her simplicity of manners, the refined atmosphere of her private life, were such as to endear her to all whom she met.

In regard to Clara Schumann's compositions, Franklin Taylor gives the following characterization:

"Madame Schumann's compositions, though not very numerous, evince that earnestness of purpose which distinguish her work in general. Even her earliest essays, which are short piano pieces written for the most part in dance-form, are redeemed from any reproach to triviality by their interesting rhythms, and in particular by the freshness of their modulations, the latter being indeed in some cases original even to abruptness."

Among her more serious compositions of later date are a Trio in G minor for piano, violin and cello, op. 17, which is thoroughly musicianly and interesting,

three charming Cadenzas to Beethoven's Concerto's op. 37 and 58, and a set of three Preludes and Fugues op. 16, which deserve mention not only on account of their excellent construction, but as forming a most valuable study in legato playing. There is also a Piano Concerto op. 7, dedicated to Spohr, of which the passages (though not the modulations) remind one of Hummel; but it is a short work and not well balanced, the first movement being reduced to a single solo, which ends on the dominant, and leads at once to the Andante.

In the later works, as might naturally be expected, there are many movements which bear traces of the influence of Schumann's music both in harmony and rhythm, but this influence, which first seems perceptible in the "Soirees Musicales" Op. 5 and 6, is afterwards less noticeable in the piano works than in the songs, many of which are of great beauty. Schumann himself has made use of themes by Clara in several instances, namely in his Impromtu op. 5 (on the theme of her Variations op. 3, which are dedicated to him), in the Andantino of his Sonata in F minor op. 14, and (as a motto) in the "Davidsbündler" op. 6.

The following is a list of her compositions:—Op. 1 Quatre Polonaises; op. 2 Caprices en forme de Valse; op. 3 Romance variee; op. 4 Valses Romantiques; op. 5, 6 Soirees Musicales, 10 pieces caracteristiques; op. 7 Concerto No. I, in A minor; op. 8 Variations de Concert, in C, on the Cavatina in "Il Pirata"; op. 9 Souvenir de Vienne, Impromtu in E b; op. 10 Scherzo, D minor; op. 11 Three Romances; op. 12 Three Songs; No. 1 Er ist gekommen, No. 2 Liebst du, No. 3 Warum willst du fragen; op. 13 Six Songs; op. 14 Scherzo No. II, in C minor; op. 15 Quatre pieces fugitive; op. 16 Three Preludes and

Fugues; op. 17 Trio in G minor, piano, violin and cello; op. 20 Variations on a theme by Robert Schumann; op. 21 Three Romances for Piano (C, F, and G minor); op. 22 Three Romances for Violin and piano; op. 23 Six Songs from "Jocunde".

Without opus numbers:—1 Liebeszauber, song for voice and piano; 2 Andante and Allegro, piano; 3 Cadences to Beethoven's Concertos in C minor and G.

Clara Schuman edited the Breitkopf and Hartel Edition of Robert Schumann's complete piano works; D. Scarlatti's 20 select Sonatas; arranged Robert Schumann's Quintett op. 44 for 4 hands; and edited Schumann's "Early Letters."

La Mara has published a biographical sketch of Clara Schumann in her collection of "Musikalische Studienköpfe."

**Schuyler** (Georgina). American writer of songs:—Across the world I speak to thee; The Apology; Go lovely Rose; In a Gondola, etc.

**Schwertzell** (Wilhelmine von). German composer of songs and part-songs for one, two and three voices.

**Scott** (Clara H.). American composer, writer of sacred music and part-songs for female voices.

**Scott** (Lady John Douglas), maiden name Alicia Anne Spottiswoode, married 1836 Lord John Douglas Scott, a son of the Duke of Buccleuch. She is the author of a number of well-known songs, such as: Annie Laurie; Douglas tender and true; Farewell to thee, Charlie; Lammermoor. A collection of her musical compositions has been published at London.

**Seiler** (Emma). German vocal teacher and writer, but residing for a long time at Philadelphia. Is the author of an excellent work "The Voice in Singing". (Philadelphia 1869), that contains a large amount of valuable material.

**Seipt** (Sophie). German composer, of whom a number of compositions for Cello and Piano are published at Cologne (Drei Romanzen, Fantasie, etc.)

**Seneke** (Teresa). Italian composer, born about 1848, and died at Rome, November 1875. Wrote a number of songs and piano pieces, and is the author of the opera "*Le Due Amiche*", which was performed at the Theatre Argentina, Rome.

**Servier** (Mme. H. — ). French composer and pianist, of whom the following works appear in print:—"Methode elementaire de chant" in two parts, (Schonenberger, Paris); op. 11 Exercise pour le trille, etc.

**Shattuck** (Lillian). American musician, writer of "The very first Lessons for Violin" etc.

**Sheppard** (Elizabeth Sara). English novelist and writer, born at Blackheath 1830, died at Brixton, London, March 13, 1862. Author of "Charles Auchester" (1853) "Rumor" (1858), musical novels, in the former of which Mendelssohn is depicted as Seraphael.

**Sherrington** (Helena Lemmens), the great English soprano, who was born at Preston, Oct. 4, 1834, has composed a number of pleasing songs. Her sister, Grace Sherrington, born at Preston 1842, is also a talented composer of songs, and a well known vocal teacher.

**Sick** (Anna), German composer and pianist. A number of piano compositions and several songs appear in print.

**Simmons** (Kate). American composer of a number of pleasing and popular dances (Racquet galop, etc.)

**Simons-Candeille,** see Candeille.

**Sirmen, or Syrmen** (Maddalena Lombardini de), the distinguished Italian violinist, was born at Venice in 1735, and educated at the Conservatory dei Medicanti,

Venice. Studied with the celebrated violinist Tartini, at Padua, with whom she made such marvelous progress in her art, that she was considered for a time a worthy rival of Nardini, the famous violinist.

At the "Concerts Spirituel" at Paris, several of her compositions were performed with success and greatly admired.

Of her various compositions the following have been published:—6 Trios for 2 violins and cello (Amsterdam); 3 Concertos for violin op. 2 Amsterdam); 3 Concertos for violin op. 3 (Amsterdam). Another Concerto is mentioned by J. A. Hiller as having been engraved at Venice.

**Sivrai** (Jules de), see Roeckel.

**Skelton** (Mrs. Nellie Bangs). American pianist and composer, born Aug. 15, 1859, at Lacon, Ill., pupil of Mme. de Roode Rice, and author of a number of piano pieces (Gavotte, etc.) and songs.

**Skinner** (Mrs. Fanny Lovering). American vocal teacher, singer (pupil of Mme. Rudersdorf) and composer of a number of songs:—Gypsy; Spring; Rapture; Rose, etc.

**Skinner** (Florence Marian). English contemporary composer. Her opera "*Suorera*" was produced at Naples, April 15, 1877, and a second opera "*Maria Regina di Scozia*" at St. Remo, Turin and London during 1883.

**Smart** (Harriet Anne), sister of the well-known English composer Henry Smart, is the author of a number of Hymns and other vocal music. She was born at London Oct. 20, 1817, and died there June 30, 1883.

**Smith** (Alice Mary). English composer, born at London May 19, 1839, died there Dec. 4, 1884. Talented pupil of Sterndale Bennett and Sir G. A. Macfarren. Elected Associate of the London Philharmonic Society 1867.

Her numerous works, all of which are very meritorious, clear in form and free from all eccentricity, consist of two Symphonies, the one in C minor performed at London 1863, and the other in G, finished 1866.

Her four Overtures are named "Endymion" (finished 1864, and re-written for the Crystal Palace 1871), "Lalla Rookh" (1865), "Masque of Pandora" (1875), and "Jason, or the Argonauts and Sirens" (1875).

A Quartet for Piano and strings, in B flat, was finished 1861, another in D, 1864, two others are in E and G minor.

Of her three Quartets for string, one in D was written 1862, and a second in 1870. The third is in G.

A Concerto for Clarinet and orchestra was successfully performed at the Norwich Festival 1872. An "Introduction and Allegro" for Piano and Orchestra was first played by the composer 1865.

In 1879 "Two Intermezzi" from the "Masque of Pandora" were finished, the overture to the same being written the year before. The following cantatas for Soli chorus and orchestra, are published:—"Rüdesheim", performed for the first time at Cambridge 1865; "Ode to the North-East Wind" first performance by the Hackney Choral Associations 1880; "Ode, The Passions" (words by Collins) written for the Hereford Festival 1882; "Song of the Little Baltung" (words by Kingsley), performed by the Lombard Amateur Association 1882; "The Red King", words by Kingsley.

Beside these larger works, she has published quite a number of part-songs, duets and solos, all of which show a great vein of melody. Her pretty duet "Oh

that we two were maying" is probably known the world over.

**Smith** (Eleanor). American writer of songs:—The Quest; She kissed with her eyes; Cradle Song; Where go the boats; The Swing, etc.

**Smith** (Mrs. Gerrit). American vocalist, and writer of piano music and songs (Woodland Warblings, etc.)

**Smith** (Gertrude). American composer, born at New York, daughter of the late Dr. Norman Smith, the excellent music dilitantti. Her compositions, showing marked talent, are highly spoken of by competent critics. Among her best songs are:—An die grosse Glocke; Wächterruf; Rose im Thal, etc.

**Smith** (Fanny Morris). American writer and musician, born at Brockport, N. Y. Author of "A noble Art", being a treatise on the construction of the piano, and "The Music of the Modern World".

**Smith** (Hannah). American writer and musician. Author of "Music, How It came to be", a work treating on Accustics, ancient. mediaeval Belgian and Italian music. Opera, Oratorio, etc. (published by Scribner). She has compiled a set of interesting teaching pieces and studies, called:—"Progressive Exercises in Sight Reading for the Piano", in 12 parts.

**Smith** (Laura). English composer, and author of "Music of the Waters", a collection of the Sailor's chanties, or working songs of the sea of all maritime nations, London 1888.

**Smith** (May Florence). American writer and musician, author of: "A Key to Perfect Reading. or Transposition Studies at a Glance". Also songs and church music.

**Smith** (Nettie Pierson). American writer of songs:—We meet no more; Neath the Lillies sleeping, etc.

**Smith** (Rosalie Balmer). American musician, writer of several violin compositions (Romanza, etc.)

**Smyth** (Ethel M.). English contemporary composer, talented pupil of Herzogenberg. Her "Mass in D", is of such decided merit, as to deserve the attention of all choral societies. This work is intensely modern in style and rather suggestive of Gounod in its expression of feeling, but it is by no means an imitation of that master, and in sustained dignity and breath of thought is quite equal to any modern work of its class.

Miss Smyth refrained printing her name in full, but only the initials E. M. Smyth appeared on the title page of the Mass. Her opera "*Der Wald*", the text of which is her own, was performed at Berlin, and at London (July 18, 1902), and is declared by critics as exceptionally good. Its success has been most pronounced.

Other important works by Miss Smyth are:—A Quintett for strings, performed at Leipzig 1884; a Sonata in A minor op. 7 for Violin and piano; a Serenade in D for orchestra, and the overture "Antony and Cleopatra", both works being performed at the Crystal Palace 1890.

She has written a number of songs and other compositions.

**Sneed** (Miss Anna, now Mrs. Cairn). American composer, writer of a number of melodious songs (Break, break o sea, etc.).

**Sourget,** see Santa-Coloma-Sourget.

**Sparman** (Helen). American musician and writer, author of "An Attempt at an Analysis of Music", a very able philosophical treatise, and of "Lessons in Audition", an excellent work.

**Spence** (Mrs. Sarah). English writer, author of "An Instruction to the Science of Harmony", London 1810.

**Spencer** (Fanny Morris). American composer, born at Newburgh, N. Y. Author of a number of songs (Awake my love. When I know, Homeward, Well-a-Day, etc), Church Anthems, and a set of 32 Hymn Tunes.

**Sporleder** (Charlotte). German composer, born at Cassel Nov. 8, 1836. Author of a "Grand Sonata" for piano; Study for the left hand; Ballade, Valse brillant, etc., and Concertante for Violin and Piano.

**Stair** (Patty). American composer, resident of Cleveland. Writer of songs, Piano music, etc.

**Stebbins** (Genevieve). American writer, author of "Dynamic Breathing".

**Stecher** (Marianne). German composer and organist. Has written various compositions, of which may be mentioned the following organ works:—Op. 7 Eight Fugues; op. 13 Six Fugues; 88 Fughi per l'organo; also a Grand Sonata in B, for Piano 4 hands.

**St. John** (Georgie Boyden). American composer of songs:—In Dreamland; Toujours Amour; Bonny Prince Charlie; Cupid at the Bar. etc. Died at New York 1899, a victim of the Windsor Hotel Fire.

**Steiner** (Emma M.). American composer, born at Baltitimore, has acquired more than a local reputation as a talented musician. Author of the operettas "*The Alchymist*", and "*Fleurette*", and a number of orchestral arrangements, and various songs.

**Stewart** (Annie M.). American writer of songs (Summer's crowning day, etc.)

**Stewart** (Madame — ), writer of an opera "*La Suocera*" which was performed at the "Theatre Nuovo", Naples, April 1877, but with only limited success.

**Stewart** (Mrs. Colonel). English writer, author of "Critical Remarks on the Art of Singing", published at London 1836.

**Stewart** (F. M.). American writer of songs and piano pieces.

**Stirling** (Elizabeth). Eminent English organist and composer, born at Greenwich Feb. 26, 1819, died in London, March 25, 1895. Was a pupil of Edward Holmes and Sir G. A. Macfarren, and considered one of the finest English organists, her pedal playing being exceptionally good. In 1850, her part-song "All among the barley" (for S. S. T. B.) carried off one of the prizes given by Novello & Co.

In 1856 she submitted a composition (Psalm CXXX for 5 voices and orchestra) to the University of Oxford for the degree of Mus. Bac. Oxon. Though accepted and highly spoken of, owing to the want of power to grant a degree to a woman none could be conferred.

Miss Stirling has published:—Two grand voluntaries; six pedal fugues; eight slow movements, and other works for the organ, as well as a number of arrangements from the works of Handel, Bach and Mozart.

Her part-songs are very popular, over fifty being published, also a number of songs, duets and piano pieces.

**Stocker** (Mrs. Stella Prince). American writer of songs. (A Sea Song; While thou wert by, etc.)

**Stollewerk** (Nina von). Austrian composer of a number of pretentious works, among which may be numbered two Symphonies. Also piano music, songs and several male choruses.

**Strozzi** (Barbara). Italian composer, born at Venice about the middle of the 17th century. The following compositions appear in print:—"Il primo libro de Madrigali a 2, 3 e 5 voci" (Venice (1644); "Cantate, ariette et duetti" (Venice 1653); "Ariette a voce

sola" (Venice 1658), and "Cantate a voce sola" (Venice 1660).

An opera "*Diporti d'Euterpe*" was successfully performed at Venice 1659.

Ricordi re-published two of her songs ("Amor e bandito", and "Amor dormiglione") in the collection of old Italian songs "Eleganti Canzoni ed Aria Italiane del Secolo XVII".

**Stubenberg** Countess Anna Zichy). Hungarian composer of a large number of piano pieces and songs, her opus number reaching 90.

**Sutro** (Mrs. Theodore, nee Florence Clinton). American composer and pianist, pupil of Dr. Wm. Mason and Dudley Buck. Is the author of a number of piano pieces and songs (My first Love, etc.,) and a "Fugue for 4 voices".

**Swepstone** (Edith). Contemporary English composer, author of a number of short Cantatas ("Idylls of the Moon"; "Ice King", etc.,) several compositions for cello and piano (Fantastic; Plaintive, etc.,) violin music, (Cavatina, etc.), piano pieces, and various songs.

Several movements from an unfinished Symphonie were performed at Leyton, March 10, 1887. An orchestral overture "Les Tenebres" was played at Queens Hall, Feb. 9, 1897.

Her compositions for chamber music consist of a Quintet in F minor, for piano and strings, and a Quartet in G minor for strings.

**Swift** (Mrs. Gertrude H.). American song writer. The following songs are printed:—A Fancy; Hark, hark the lark; Serenade; Art thou same, etc.

**Synge** (Mary Helena). Irish composer and pianist, born at Parsonstown, Ireland. Pupil of the Brussels Conservatory. Her compositions consist of vocal trios

("Spring," etc.), various songs (Time and Eternity; Fate, etc.), and piano pieces.

**Sztaray** (Countess Margit). Polish composer. (Ave Maria for 4 female voices and organ, etc).

**Szarvady,** see Clausz.

**Szymanowska** (Marie, nee Wolowska). Polish pianist and composer, born 1790, died at St. Petersburg 1831, pupil of John Field. Was considered one of the finest pianist of her time, being called the "Feminine Field", playing with great success at Leipzig, Berlin, Vienna, St. Petersburg, Hamburg, etc.

Her compositions are of a brilliant nature, mostly for the piano (5 Fantasias, various Nocturnes, several Variations, etc.).

A set of 12 Concert Studies are very highly spoken of by Schumann, who reviews them as being "really good and improving, especially for studying figuration, ornaments and rhythm".

She has published 4 Waltzes for one piano three hands (Sennewald, Warsaw), an odd combination, seldom attempted.

**Taite** (Annie). Talented English composer and pianist, pupil of Sir G. A. Macfarren. Among her works may be mentioned a Trio for piano and strings; a Sonata in F, for piano; and several songs and piano pieces. She died at an early age at Eastbourne Feb. 24, 1886.

**Tardieu de Malleville** (Charlotte). French contemporary composer and distinguished pianist, is the author of a number of pleasing piano compositions.

**Taylor** (Mrs. A. H.). American writer of songs (Oft when my soul; Rock of Ages; There is a land, etc.).

**Taylor** (Mrs. Tom, nee Laura Barker). English composer of ability. Wrote the Cantata "Enone", a Sonata for Violin and Piano, and a number of pretty glees, songs, etc.

Compiled and harmonized a collection of "Ballads and Songs of Brittany", London 1865, and wrote the incidental music to "As you like it", 1880.

**Temple** (Hope). English contemporary composer, whose songs have attained great popularity, "An Old Garden", "My Lady's Bower" and "In Sweet September" passing through numerous editions. Other well-known songs are:—Auf Wiedersehn, 'Tis all that I can say, Memories, Fond heart farewell, etc. Among her works may be mentioned an operetta "*The Wooden Spoon*".

**Tennyson** (Lady). Wife of the poet, was an accomplished musician, and composed the music for some of her husband's poems, including the patriotic verses "Hands all around" She died at Aldworth, England, August 10, 1896.

**Thegerstrom** (Hilda). Composer of a number of pleasing piano pieces and songs, published in Germany and in Sweden.

**Thionville** (Mme. A.). French contemporary writer, author of the work "Questionnaire sur la musique" published by Choudens, Paris, 1875.

**Thomas** (Adelaide Louisa). English pianist and composer, born at Clapham, London. In 1893 she passed the examination for Mus. Bac. Oxford, but was not allowed to take the degree. Is the author of "A Royal Road to Pianoforte Playing", also composer of some church music.

**Thompson** (Alexandra). Contemporary English composer, daughter of the Archbishop of York, Rev. W. Thompson (1819–1890). Her most important work "The Battle of the Baltic", for chorus and orchestra, was performed at the Hovington Festival, October 1890. Wrote the Shepherds elegy "Holiday in Arcadie", a number of madrigals, etc.

**Thurber** (Nettie C.). American composer, writer of a number of pleasing songs, etc.

**Thys** (Lebault Pauline). French dramatic composer, born at Paris 1835, daughter of Alphose Thys, a well-known musician. Her dramatic works consist of the one-act operetta "*la Pomme de Turquie*", performed at the Bouffes-Parisiens 1857, the two operettas "*Quand Dieu est dans le menage*" and "*la Perruque du Bailli*", both of which were finished 1860; the comique opera in two acts "*le Pays de cosague*", which was performed at the Theatre Lyrique May 24, 1862, with considerable success, and frequently repeated, also the opera in 3 acts "*le Cabaret du Pot-Cassé*", which was given at the Alcazar, Brussels on Oct. 19, 1868.

A comic opera in three acts "*Le Fruit verte*" has not been played in public, while another opera "*le Mariage de Tabarin*" has met with considerable success at Rheims (Grand Theatre Dec. 5, 1885), at the Theatre Royal, Florence, and other places.

She is also the author of a "drame lyrique" called "Judith" parts of which have frequently been played in public, and has published quite a number of songs.

**Tonel** (Leonie). French composer, writer of a large number of light piano music, that had a ready sale in its time (Perles et Diamants, etc).

**Torry** (Jane Sloman). American composer of a number of piano pieces and songs:—(Titania, Barbara Fritchie, Margery Daw, Queen of the Night, etc.)

**Townsend** (Mrs. — ). Author of "Floral Music Book for Young Learners", published at London, 1862.

**Townsend** (Mansfield, right name Marie Townsend Allen). Writer of the opera "*Hawaii*", (M. S.), and a number of songs, duets and quartets (Summer Days, Hammock Song, etc.).

**Train** (Adelaine). American composer of a number of songs:—Snowflakes, The Rose, Persian Serenade, etc.

**Travenet** (Mme. B. de). French poet and composer, of whom two collections of "Romances et chansons avec accomp. de pianoforte ou le harpe", were published at Paris, 1797.

**Tretbar** (Helen). American writer, born at Buffalo, N. Y. Talented translator of musical works, and writer of songs, etc., (From youth's happy day, etc.).

**Troup** (Emily Josephine). Contemporary English composer. Her compositions consists of violin and piano music, Trios for women's voices, songs and various piano pieces.

**Tschetschulin** (Agnes). Composer of songs, violin music (Alla Zingaresca, Berceuse), etc.

**Tschierschky** (Wilhelmine von). German composer of a number of songs.

**Tschitscherin** (Theodosia de). Russian composer, of whom a "Grand Festival March" for large orchestra (published at Leipzig) was played at the 25th anniversary of the coronation of Czar Alexandre II of Russia.

**Tubbs** (Mrs. F. Cecilia). English writer, translator of Dr. Joseph Schluter's "General History of Music", London, 1865.

**Tunison** (Louise). Contemporary writer of songs:—Dying Rose; Song of a Heart; Good Night; Next Summer, etc.

**Tussenbroek** (Hendrika van). Dutch composer, born at Utrecht, Dec. 2, 1854. Has published a number of vocal duets and songs, of which a collection of children songs "Meidoorn" deserve special mention.

**Tyrell** (Agnes). German composer, born at Brunn, Austria, 1848. An excellent pianist, pupil of Pacher, Vienna (piano) and Kitzler (theory).

Her works consist of a Symphony, three Overtures and several smaller works for orchestra. Also various piano compositions, of which a set of "12 grand Concert Studies" op. 48, are very meritorious.

**Uccelli** (Mme. Carolina). Italian composer, born at Florence about 1810, died there 1855. Talented musician, of whom the opera "*Saul*" was performed at the Theatre Pergola, Florence, 1830. The success of her first opera induced her to write a second "*Emma di Resburgo*", which was finished 1832, and performed at Milan and Naples. Of a third opera "*Eufemio di Messina*", only the overture has been performed in public.

**Vaille** (A. C.). Author of the work "Vocal Science", published by O. Ditson & Co.

**Valentine** (Ann). English musician of the 18th century, composer of "Ten Sonatas for harpsichord and violin" op. 1 (1798).

**Van Buren** (Alicia). American contemporary composer. Breitkopf & Hartel have published a String Quartette, and songs:—Afar; Constancy; June Song, etc.)

**Vanderpoel** (Kate). American writer of songs (Cradle Song; Please smile; Where love is, etc.)

**Vannah** (Kate). American poet and composer, born at Gardiner, Maine, pupil of E. Perabo. Writer of a number of pleasing songs (mostly for Alto voice), of which the best known are:—Good-bye sweet day; When love is old; Cradle Song; Singing in God's Acre; Parting, etc. Also piano and church music.

**Veltheim** (Charlotte). German vocalist and pianist, born at Breslau March 30, 1803, died April 27, 1873. An excellent singer, and writer of a number of pretty songs and variations for the piano.

**Venth** (Mrs. Lydia Kunz — ). Contemporary American composer and pianist. Has published a number of

piano compositions (Mazurka, Brooklet, Sonatina, Moments Musicale, etc.). Resident of Brooklyn.

**Verger** (Virginie Morel du). French composer, born at Metz 1799, died at the castle Verger 1870. Talented pianist, author of a Piano Sonata; 3 Duettini for violin and piano; 8 Etudes Melodiques, etc.)

**Vespermann** (Marie). German composer, of whom a number of piano compositions are published in Germany.

**Vezzana** (Lucrezia Orsina), a nun connected with the convent of Santa Christina at Bologna, during the 17th century. A collection of her compositions, entitled "Componimenti musicali di motetti concertanti a una et piu voci", was published by Gardano, at Venice 1623.

**Viardot-Garcia** (Pauline Michelle Ferdinande), the great lyric singer, born at Paris, July 18, 1821, is the younger sister of the famous Malibran, and the daughter of the celebrated singer and teacher Manuel Garcia, from whom she received her principal vocal education, beside studying piano with Meysenberg and Liszt, and composition with Reicha.

Published a number of successful songs, and clever arrangements for voice of Chopin's Mazurkas, Waltzes, etc. Of her song "Die Kapelle", Schumann speaks in very favorable terms.

She has written a number of operettas, of which "*der letzte Magier*" "*l'Ogre*", and "*Trop de Femme*" have been frequently performed at Weimar and Baden-Baden.

Her piano compositions consist of:—"Album de 12 Romances", "Album Russe de 12 Melodies", "a Polonaise for 4 hands", etc. A set of "6 Morceaux pour violon et piano" is published by Gerard, Paris.

A set of vocal studies "An Hour of Study" are used very much by vocal teachers.

After retiring from the stage, she devoted considerable time to teaching, among her pupils being Artot, Maria Brandt, Orgeni, Antoinette Sterling and other noted singers.

Schumann dedicated to her his "Liederkreis" op. 42, a collection of songs.

Her daughter Louise has inherited her mother's talent, see: Heritte-Viardot.

**Vigny** (Louise von). German composer, of whom the following works are printed:—Op. 2 Psalm XXVII, for soprano and piano; Three songs for Alto and piano; 4 Songs for Bass, etc.

**Villard** (Nina de). Contemporary writer of piano music (Valse brillante, Nocturne, etc.)

**Vining** (Helen Sherwood). American musician and writer, born in Brooklyn, N. Y. Author of a Piano Primer and other works of a didactic nature.

**Vizzani** (Orsina). Italian madrigal composer, born at Bologna 1593, to whom, in consequence of her playing these works, as well as her own compositions, the introduction of the madrigal is greatly due.

**Vorwerk** (Henrietta). Hungarian composer, born at Erkelenz, Aug. 13, 1843, pupil of Prof. Sieber, Berlin.

Published a number of piano pieces and songs, which are well spoken of by critics.

**Vrabely** (Stephanie Wurmbrand — ), see: Wurmbrand.

**Wainwright** (Harriet). English composer, who flourished between 1780–1840, published a "Collection of songs, duets, trios and choruses" London 1810; "Comala" a dramatic poem from Ossian (published 1803), also various songs. Her work "Critical remarks on the art of Singing", was published at London 1836.

**Wakefield** (Augusta Mary). English composer, born at Kendal, Aug. 19, 1853. Contralto singer of note, and writer of a number of popular ballads and songs,

such as "Yes, Sir!" and "No, Sir!" Also various choruses.

**Waldburg-Wurzach** (Julie von). German amateur composer, born at Vienna, April 27, 1841, of whom over 60 compositions have appeared in print, consisting of songs, various piano pieces, etc.

**Walker** (Bettina). English writer and pianist, pupil of Henselt. Author of "My Musical Experience" London, 1890. She died at Fulham, Feb. 4, 1893.

**Walker** (Gertrude). American writer, author and compiler of a collection of "Songs and Games for Little Ones".

**Walker** (Ida). American writer of songs (My soul is dark, Give me thy heart, etc.), piano pieces and other compositions.

**Wallace** (Lady Maxwell). Scottish writer, born at Edinburgh, about 1815, died 1878.

Translator of various musical works, among which may be named:—"Mendelssohn's Letters from Italy" (London 1862) 2 vols; "Letters of Felix Mendelssohn from 1833–1847" (1863); "Letters of Mozart 1769–1791" (1865); "Beethoven's Letters 1790–1826" (1866); "Letters of distinguished Musicians" (1867); also Elise Polko's "Reminiscences of Felix Mendelssohn Bartholdy" (1869), and Nohl's "Life of Mozart".

**Walter** (Ida). English composer, of whom a 4 act opera "*Florian*," was performed at the Novelty Theatre, London, 1886. Wrote various songs (Sea hath its pearls; O let the solid ground, etc.)

**Ward** (Kate Lucy). English composer, born at Wilts 1833. Pupil of the Royal Academy of Music. While a student there, Mendelssohn highly praised and encouraged her in her studies. As a composer she has devoted her principal efforts to songs, which are said to be chaste, graceful and musicianly in style, the

best known being:—Ah! my heart is weary; Mother, the winds are at play; The Tempest; True Hearts.

**Warchouf** (Mme. S. de). French writer, and author of the pedagogic work "Velocifere gramatical, ou la Langue francaise et l'orthographe apprises en chantant" published at Paris, 1806.

**Wartel** (Terese). French pianiste and writer, born at Paris. July 2, 1814, and died there Nov. 6, 1865. A very talented pianist, the first woman admitted as Soloist at the concerts of the "Societe des concerts du Conservatoire", Paris.

Published a number of piano pieces, studies and other instructive works.

**Webster** (Clarinda Augusta). English pianist and writer. Author of "Groundwork of Music" 2 Vols; "Child's Primer of the Theory of Music", and "Handel: an outline of his life".

**Weldon** (Georgina). English composer, singer and choir leader, was born at Clapham, May 24, 1837. Her romantic friendship with Gounod is well known, as well as their bitter enmity later on. She has written a number of songs. Author of "Musical Reform", London 1872; "Hints for Pronunciation in Singing", London 1872, and has published an "Autobiographie of Chas. Gounod".

**Wensley** (Frances Foster). English composer and pianist, pupil of Kalkbrenner. Wrote a set of "Four Songs" (1823), Variations on "God Save the Queen", etc.

**Westrop** (Kate). English organist of ability. Composer of "Four short voluntaries for organ (1885), songs and other works.

**Wette** (Mrs. Adelheid), sister of Humperdink, the composer of "Hansel and Gretel", etc., is like her brother a talented musician. A two-act fairy-play "Der Froschkönig" (the Frog-King) to which she

wrote the text, was received with much applause at Cologne and at Aix-la-Chapelle.

**White** (Emma C.). American writer of songs and Piano music.

**White** (Maude Valerie), born of English parents at Dieppe, June 23, 1855. Pupil of Rockstro and Sir G. A. Macfarren at the Royal Academy of Music, where she won the Mendelssohn Scholarship prize 1879. Completed her studies at Vienna 1883. As a song-writer she ranks among the first of English composers, her songs, which are very melodious and well-written, are well adapted to the voice. Grove credits her best songs to be those set to the words of Herrick and Shelley. Of her song "My soul is an enchanted boat" from Shelley's "Prometheus Unbound", Grove speaks, "that she has completely caught the spirit of Shelley's beautiful words, and has proved herself to be an adequate interpreter of a most exquisite lyric, and it is not too much to say that the song is one of the best in the English language".

Miss White's list of songs is quite large, worthy of praise is her thorough appreciation of the importance of the words of songs, an appreciation attested alike by the excellence of the poetry she sets to music, and by her own careful attention to the metre and accents of the verse.

The following comprises a list of her best known songs:—To Mary; Absent yet present; The devout lover; Ye Cupids; When passion's trance; To Blossoms; To Daffodils; A Widow Bird; To Music; Ophelia's Song; Ave Maria, etc.

Of Miss White's German and French songs may be specially mentioned:—Heine's "Wenn ich in deine Augen seh" and "Im wunderschönen Monat Mai", and Victor Hugo's "Chantez, chantez, jeune Inspiree", and "Heureux qui peut aimer", also a fine set-

ting of Schiller's "Ich habe gelebt und geliebt", for Soprano and orchestra.

A number of her songs are published in Album form.

Beside songs, she has written a Mass (performed at London 1881), a number of part-songs, a collection of children Songs; some piano music, and various compositions for cello and piano, and violin and piano.

**Wichern** (Caroline). German composer of a number of part-songs for women's voices (op. 42) and of various songs for one voice (op. 41, 43, etc.)

**Wickerhauser** (Natalie). German composer, of whom the following compositions are printed:—Op. 8 Morceaux caracteristiques, op. 11 Traumbilder, 4 piano pieces; op. 6 Six Songs without words; op. 7 Two songs for an Alto voice, etc.

**Wieck** (Marie). Sister of Clara Schumann, and like her, pupil of her father Friederich Wieck, was born at Leipzig Jan. 17, 1835. She is an excellent teacher and pianist, appearing with success in numerous concerts in Germany, Sweden, England, etc. Her compositions consist of 3 Concert Studies for the left hand; "Abendbilder" for voice and piano; a Scherzo for piano, and "Ave Maria" and several other vocal compositions.

**Wiggins** (Kate C.). Author of "Kindergarten Chimes", and other juvenile collections.

**Williams** (Marie Jane). Welch writer, born in Glamorgan, Oct. 9, 1793, died Nov. 10, 1873. Compiler of:—"Ancient National airs of Gwent & Morganwg", being a collection of original Welch melodies hitherto unpublished, Llandovery 1844. The work was awarded a prize at one of the Eisteddfods.

**Wills** (Harriet Burdett). Contemporary Song-writer. The following songs appear in print:—A Night Song; A Norse Lullaby; My Lady's Eyes.

**Wilson** (Mrs. Cornwall Baron). English poet and composer. Died at London Jan. 12, 1846. Composer of:—"Songs of the Ship"; "Water music, a collection of national melodies", etc. In 1837 she gained the prize of the Melodist's Club, and also medals at various Bardic Festivals in Wales.

**Winkel** (Therese Emilie Henrietta, aus dem). German Harp virtuoso, born at Weissenfels, Dec. 20, 1784. Is the writer of several pamphlets on the construction of the harp. A set of three Sonatas for the harp and violin are published by Arnold, Dresden.

**Wiseneder** (Caroline). German composer, born at Brunswick Aug. 20, 1807, died there Aug. 25, 1868. A most successful teacher, founder (1860) of the celebrated "Wiseneder Music School for the Blind" at Brunswick, which she brought to such a high state of perfection, that after its model, numerous similar schools have been founded in Germany. Her native city honored her memory by placing her marble bust in the vestibule of the Town Library.

She has published a number of instructive works, suitable for Kindergarten, as well as more advanced pupils. Her posthumous compositions consist of the operas "*le Dame du Paris*", and "*Das Jubelfest, oder die drei Gefangenen*", several melodramas and songs.

Her invention of a movable music chart for the blind has met with great success.

**Wood** (Mrs. George). American writer of the songs—Go lovely Rose; Hope on; The promised Kiss; The Sword and the crimson bow, etc.

**Wood** (Mary Knight). Talented American composer, pupil of Arthur Foote and B. J. Lang. Her works consist of a Trio for Piano, Violin and Cello, and a number of songs, among which may be mentioned: Ashes of Roses; When; Heartsease; Dodelinette; Autumn; A Wild Rose; A Valentine; Clover Blos-

soms: At Dawn (with cello obligato); Queen Whims, etc. Her songs have a delicate sentiment and refinement of melody, that commend them to the musician.

**Wood** (Mary Louise). English contemporary organist and writer. Author of "Liturgy of the church from the musical point of view".

**Woodhull** (Mary G.). American writer of songs (Love is ever, etc.)

**Wookstock** (Mattie). American writer of songs.

**Woolf** (Sophia Julia). English pianist and composer, born in London 1831, died West Hampstead Sept. 27, 1893. Talented pupil of Cyprian Potter, and writer of the opera "*Carina*", produced at the Opera Comique, London, Sept. 27, 1888, and of a number of songs and piano pieces.

**Worgan** (Marie). English composer, published a number of songs about 1750–60.

**Worth** (Adelaide). American writer of songs (True Hearts; Land that is Kissed, etc.).

**Wright** (Ellen). English song composer of the present time, pupil of Henry Gadsby and F. W. Davenport. Among her songs may be mentioned:—"Dawn of life" with orchestral accompaniment; also:—Queen of my days; Had I but known; Love's entreaty; She walks in beauty; a set of Six Songs poetry by Burns, Prior, etc.); Violets (very popular), etc. A number of her songs have been sung by Santly in public.

**Wuiet** (Caroline). French composer and novelist, born at Rambouillet 1766, died at Paris 1835. She was the daughter of an organist, and at five years of age considered a musical prodigy. Queen Marie Antoinette showed considerable interest in her musical education, procuring for her the services of Gretry, under whose tuition she made great progress.

Of her songs, the romances "Comme elle etait jolie", and "Moi j'aime la danse", were very popu-

lar in their time. An operetta "*l'Heureuse Erreur*" met with success at the Theatre Beaujolais 1786.

Beside the above mentioned compositions she has published a number of instrumental works of merit (3 Sonatas pour Clavecin, avec Violon et Basse, Paris, 1785, etc.).

The French Academy elected her an Honorary member.

**Wurm** (Marie). English composer and excellent pianist, born at Southampton, May 10, 1860. She is the winner, three times in succession, of the London Mendelssohn Stipend, founded by Jenny Lind. Her teachers were Dr. Stark and Pruckner (Stuttgart), and later on Clara Schumann, Raff, Taylor, Arthur Sullivan, Dr. Stanford and Dr. Bridge, and 1886 at Leipzig, Dr. Reinecke.

Her published compositions are very meritorious, consisting of a Piano Concerto, in B minor, highly spoken of by eminent critics, as being of masterly workmanship, full of originality, melodious charm and vigour; a String Quartet in B flat, op. 40 (London 1894); a Sonata op. 17 for Violin and piano; a Sonata for cello and piano; "Concert Overture" for large orchestra; "Lullaby" op. 7 for string orchestra; Estera Gavotte, for orchestra; Three pieces for 2 Pianos (Praeludium, Fugue and Ballade), Gavotte and Pastorale, for 2 Pianos 4 hands; "Tanzweisen" for 4 hands; op. 8 Madrigals for 5 voices; various piano pieces; also a number of part-songs and songs.

**Wurmbrand** (Countess Stephanie Vrabely — ). German composer, of whom the following works appear in print:—"Concertstück, im Ungarischen Styl", for 2 pianos; Sonata op. 24, for Violin and piano; Concert Paraphrase op. 41; Tanzscenen op. 31; Two Novelettes op. 33; Phantasiestücke op. 25; Character-

stücke, etc; Also the incidental music to "Die schoene Melusine".

**Young** (Mrs. Corinne). American writer of songs.

**Young** (Eliza Mazzucato). American composer, whose composition consists of songs and piano pieces (Staccato Etude, etc.).

**Young** (Harriet Maitland). Contemporary English composer of several operettas, "*An Artist's Proof*", produced at Brighton, Feb. 4, 1882; the "*Queen of Hearts*" at Dartford, Feb. 6, 1888; "*The Holy Branch*" (unperformed) and "*When one door shuts*".

Published a number of songs, and some instrumental music.

**Zamoyska** (Countess Gizycka). Polish composer of piano music (Sarabande; Gavotte; Roccoco, etc.) and various songs (Der Sänger; Marie, etc.).

**Zapater** (Rosaria). Spanish vocalist, pianist and poetess. Born about 1840. She is the author of the libretto to Aguirre's opera "*Gli amanti di Teruele*", which is considered as one of the best opera librettos ever written. Brandus, Paris, has published her very fine vocal method, also a very serviceable instruction book for piano, and a number of songs.

**Zaubitzer** (Ida). German musician and Zither-player, published a number of compositions for her instrument.

**Zeissler** (Mrs. Bloomfield—), the well-known American pianist, is the author of a number of brilliant piano pieces.

**Zentner** (Clary). Italian composer, of whom the following piano works are published:—Fantaisie in C; op. 5 Fantaisie sur Semiramide; op. 6 Divertissement; op. 7 Elegie harmonique; op. 9 Fantaisie brillant; op. 14 Recreation ou Passe Temps; op. 15 Variations, etc.

**Zimmermann** (Agnes). German composer and pianist, born at Cologne, Prussia, July 5, 1847, residing at London.

She is considered one of the foremost women pianist of our time. Her teachers have been Cipriani, Potter and Pauer (piano), and Dr. Steggall and George Macfarren (composition).

Twice she obtained the King's Scholarship (1860 and 1862), and received the silver medal two years in succession.

Her compositions, written chiefly in a classic form and style, include 3 Sonatas for violin and piano (opus 16, 21 and 23); a Sonata op. 19 for violin, cello and piano; a Cello Sonata op. 17; a Sonata op. 22 for piano; various other piano pieces (Mazurka op. 11; Presto and Tarantelle op. 15; Barcarolle op. 8; Bolero op. 9; Canon; Sarabande and Gigue; Caprice; Bourre; Scherzo, etc.)

Her vocal compositions consist of part-songs, a number of duets and songs.

Miss Zimmermann has edited in excellent style Beethoven's and Mozart's Sonatas, and pieces by Schumann.

**Zittelmann** (Helene). German composer of a number of songs and melodious piano pieces.

**Zumsteeg** (Emilie). German composer, born at Stuttgart, Dec. 9, 1796, died there Aug. 1, 1857, daughter of the well-known composer, R. Zumsteeg. Her home was a meeting place for such artists as C. M. von Weber, Neukomm, Zoellner, Kreutzer, Hummel, Lindpaintner, etc.

Her "prima-vista" playing is said to have been marvelous. Of her compositions, her songs met with great favor, being very melodious.

Her most pretentious work is an overture to the play "Die Geister Insel".

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